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DOBSON.

# ANECDOTES OF

# PAINTING IN ENGLAND;

## WITH SOME ACCOUNT OF THE

## PRINCIPAL ARTISTS.

BY HORACE WALPOLE.

WITH ADDITIONS BY THE REV. JAMES DALLAWAY, AND
VERTUE'S CATALOGUE OF ENGRAVERS WHO
HAVE BEEN BORN OR HAVE RESIDED
IN ENGLAND.

A NEW EDITION, REVISED, WITH ADDITIONAL NOTES,
BY RALPH N. WORNUM.

*IN THREE VOLUMES—VOL. II.*

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HONOR
PRÆMIU
BURLINGTON
SIR JAMES THORNHILL
BYFIELD SCULP.

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# ANECDOTES OF PAINTING,

*&c.*

## WILLIAM DOBSON, (1610—1646,)

whom King Charles called the English Tintoret, was born in 1610, in St. Andrew's parish, in Holborn; his family had been gentlemen of good rank at St. Alban's,[1] but having fallen into decay, he was put apprentice[2] to Sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck, passing by, was struck with it, and inquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the king. On the death of Vandyck, Dobson was appointed sergeant-painter, and groom of the privy-chamber, and attended the king to Oxford, and lodged in the High-street almost over against St. Mary's Church, in a house where some of his works remained till of late years. At Oxford, his Majesty, Prince Rupert, and several of the nobility,[3] sat to him: but the declension of the king's affairs proved fatal to Dobson; he loved his pleasures, and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan

[1] Aubrey, in his very quaint manner, speaking of Lord Bacon's villa at Verulam, observes, "No question, but that his lordship was the chiefest architect, but he had for his assistant a favourite of his (a St. Alban's man) Mr. . . . Dobson, (who was his lordship's right hand) a very ingenious person (Master of the Alienation Office) but he spending his estate luxuriously, necessity forced his son, William Dobson, to be the most excellent painter that England hath yet bred." Vol. ii. p. 229.

[2] R. Symonds says he learned most of Old Cleyn.

[3] The author of the *Abrégé de la Vie des plus fameux Peintres* says (vol ii. p. 117) that Dobson being overwhelmed with business, thought of a lucky way to check it—it was obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect!

of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time. Dying at the age of thirty-six, he was buried at St. Martin's, October 28, 1646;[1]—a short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithful transcripts of Nature. He painted history as well as portrait: and even the latter, generally containing more than a single figure, rise almost above that denomination.

Of the first sort is the Decollation of St. John, at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of Prince Rupert. At Chatsworth is a very particular picture, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a Holy Family; nor is there any other tradition of any mistress of Monke, but the famous Anne Clarges,[2] whom he afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses, but the character of the Virgin Mary was never more prostituted than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by———. At Albury, in Surrey, the seat of the Earl of Arundel, was a picture by Dobson, of the Woman caught in Adultery, with several figures; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham, in Cambridgeshire, formerly the seat of Russel, Earl of Orford,[3] in one piece, are Prince Rupert, Colonel John Russel, and Mr. William Murray, drinking, and dipping their favour-ribands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect, and scholar of Inigo Jones; by others, of Lilly the astrologer, whom Vertue thought it resembled.[4] The man

[1] Vansomer, Vandyck, Dobson, and Riley, each died before he had attained to his fiftieth year.—D.

[2] See an account of her in Lord Clarendon's history of his life, in Ludlow's *Memoirs*, and in the *Collection of State Poems*, vol. i. p. 38.

[3] Now at Ombresley, in Worcestershire. Colonel Russel having thrown up his commission in disgust, Prince Rupert and Colonel Murray persuade him to resume it.—D.

[4] But Whitlocke says that Lilly had no family.

holds a pair of compasses. I have seen nothing of Dobson preferable to this; there is the utmost truth in it. At Devonshire-house is another family piece of Sir Thomas Brown, author of *Religio Medici*, his wife, two sons, and as many daughters. Mr. Willett, merchant, in Thames-street, has a small family-piece, of Dr. Hibbard, physician, his wife, and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens, of Sir B. Gerbier's daughter. Two children on the right hand were certainly added afterwards, and are much inferior to the rest. The dates were probably inserted at the same time. A whole length of Sir William Compton is in the possession of the family. At the Lord Byron's is the portrait of Sir Charles Lucas :[1] and at Drayton, in Northamptonshire, Henry Mordaunt, Earl of Peterborough, in armour, with a page holding his horse, and an angel giving him his helmet.[2] A head of the Marquis of Montrose was taken for the hand of Vandyck ; in a corner, in stone colour, is a Statue of Peace ; on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of Prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet; at bottom are arms and trophies. I have mentioned a fine head of Vanderdort, at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean Museum at Oxford : and his own head is at Earl Paulett's ; the hands were added long since, by Gibson, as he himself told Vertue. Charles, Duke of Somerset, had a picture of an old man sitting and his son behind him : on this picture was written the following epigram, published by John Elsum among his *Epigrams on Painting*,[3] a work I have mentioned before, though of no merit but by ascertaining some particular pictures :—

"Perceiving somebody behind his chair,
He turns about with a becoming air :

[1] The pictures at Newstead were disposed of by William, Lord Byron.—D.

[2] The last circumstance may relate to his preservation in the Civil War, in which he was wounded, and made his escape when taken prisoner with the Duke of Hamilton and Lord Holland. This picture has great merit.

[3] Page 112. It is a thin octavo, printed in 1700, with only his initial letters, J. E., Esq. This John Elsum published another piece, in 1703, called "The A

His head is raised, and looking o'er his shoulder
So round and strong, you never saw a bolder.
Here you see nature th'roughly understood ;
A portrait, not like paint, but flesh and blood :
And, not to praise Dobson below his merit,
This flesh and blood is quicken'd by a spirit."

At Northumberland-house, as I have said, is a triple portrait of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier, in a white waistcoat. Sir Charles was a great friend and patron of Dobson : at Rousham, in Oxfordshire, the seat of the Cotterels, are several good portraits by him. Sir Charles Cotterel, when at Oxford with the king, was engaged by his majesty to translate Davila's *History of the Civil Wars of France ;* the frontispiece, designed by Sir Charles himself, was drawn by Dobson ; it represented Francis II., Charles IX., Henry III. and IV., with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the history of Thuanus. He etched his own portrait.[1]

In a collection of poems called Calanthe is an elegy on our painter.[2]

of Painting after the Italian manner, with Practical Observations on the Principal Colours, and directions how to know a good Picture ;" with his name.

[1] At Mr. Nicholas's, at Horseley, is a portrait of Sir Richard Fanshaw, which has been taken for the hand of Dobson ; it was painted by one De Meetre, a name unknown to me.

[2] Exclusively of Dobson's works mentioned above, the following are well worthy notice. From the praise which Sir Joshua Reynolds bestowed upon them, they have of late years risen to a much higher degree of estimation with artists and connoisseurs.

1. His own portrait. Osterley, Burford, Stowe, and Hinton St. George.
2. The same. G. Watson Taylor, Esq.
3. His wife. Ashmole Museum, Oxon.
4. Sir John Tradescant, the younger, his son and daughter and his first wife. Ditto.
5. His second wife. Ditto.
6. Tradescant and Zythepsa (a Quaker brewer), his friend. Ditto.
7. Prince Maurice. W. L. Euston.
8. Colonel James Stanyan. Stowe.
9. Inigo Jones. Chiswick.
10. T. Hobbes (the philosopher), a profile. Chiswick. The Grange.
11. Sir Edward Walker, Garter. Sir G. Nayler, Garter.——

[Besides those already mentioned, a pair of portraits were sold at the Strawberry-hill sale, to Richard R. Preston, Esq., for 2*l.* 12*s.* 6*d.*—W.]

12. Speaker Lenthal's family. Burford, Oxon.
13. Sir Charles Lucas. Corsham.
14. Killigrew and Carew, a copy. Windsor.
15. Charles the First's head. Stafford collection. Burford.

16.

*Vandyck pinx.t* *W.H.Worthington sculp.t*

GERARD HONTHORST.

## GERARD HONTHORST,

(1592—1660,)

the favourite painter of the Queen of Bohemia, was born in 1592, at Utrecht, and instructed in painting by Bloemart, but he completed his studies at Rome, where he stayed several years, and painted many things for Prince Justiniani, and other works, excelling particularly in night-pieces and candle-light.[1] On his return he married well, and having a fair character, was remarkable for the number of his disciples of rank.[2] Sandrart (who was one) says they were twenty-eight at the same time, who each paid him an hundred florins yearly.[3] But his greatest honour was instructing the Queen of Bohemia and her children,[4] among whom the Princess Sophia[5] and the Abbess of Maubuisson

16. Prince Rupert, with a proof of his first mezzotinto in his hand, after Rembrandt. Earl of Besborough.
17. Colonel John Russel. Althorp.
18. Algernon, Earl of Northumberland. Castle Donington.
19. Henry Rich, Earl of Holland. Skeffington, Leicestershire.
20. Elias Ashmole, Windsor Herald. Museum, Oxford.
21. Thomas Killegrew (*sm.*) Corsham.
22. Secretary Thurloe. Mr. Cambridge.
23. Himself with a dog. Mr. Watson Taylor.
24. Sir W. and Lady Hammond. St. Alban's-court, Kent.
25. Sir Nicholas Raynton, Lord Mayor. Enfield, Middlesex.

The author of the *Abrégé*, observes, "Dobson étoit d'une moyenne taille, il avoit un esprit vif, et une conversation amusante qui lui donnoient entrée dans les meilleures compagnies. Il amassa des sommes considérables, dont tout autre auroit sçu profiter," p. 217.—D.

[1] *Lanzi*, tom. ii. p. 165. The most admired of his pictures were those of our Saviour taken before Pilate, by torch-light, and a Wedding-supper, in the Florence Gallery. He is allowed to have been one of the most successful of the school of Caravaggio.—D.

[2] Honthorst had acquired considerable fame in early life, during his residence in Italy, where he was called only "Gherardo dalle Notti." Among the more celebrated of his works in foreign collections are, the Prodigal Son, whose mistress is holding a light, now at Munich; Judith, in the Orleans; St. Sebastian; and a Descent from the Cross, in the cathedral at Ghent. Lucien Buonaparte procured those which were once in the Giustiniani-palace.—A.

[3] *Descamps*, vol. ii. p. 102.—D.

[4] At Cashiobury, Lord Essex's, is a large picture of the Queen of Bohemia, and her [seven] children, by Honthorst. The elder sons are killing monsters that represent Envy, &c. The King of Bohemia, like Jupiter, with the queen again, like Juno, are in the clouds. The head of the queen (not the latter) is pretty well painted; the rest very flat and poor.

In Charles the First's collection there were eight large portraits by Honthorst.—D.

[5] De Piles. Of the Princess Sophia there is a portrait in a straw hat by Honthorst, at Wilton, natural, but not very good. The other princess was Louisa

chiefly distinguished themselves. King Charles invited him to England, where he drew various[1] pictures, particularly one very large emblematic piece, which now hangs on the queen's staircase at Hampton-court. Charles and his queen, as Apollo and Diana, are sitting in the clouds; the Duke of Buckingham[2] under the figure of Mercury introduces them to the arts and sciences, whilst several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other[3] things he completed[4] in six months, and was rewarded with three thousand florins, a service of silver-plate for twelve persons, and a horse; and though he returned to Utrecht, he continued to paint for the king. It must have been during his residence here that he drew an admirable half-length of Lucy, Countess of Bedford, now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the Marquis of Montrose, of the Princes Rupert and Maurice, with his name written to them thus, GHonthorst. Another of their eldest brother, Charles Lodowick, Count Palatine,[5] is dated 1633. A print of Mary de' Medici is inscribed G. Honthorst effigiem pinxit 1633.[6] Rubens

Hollandina, who practised that art with success. Two pictures painted by her were in the collection of her uncle, King Charles. (See Catal. p. 53, No. 70, 71.) One of them is at Kensington, Tobit and the Angel in water-colours, but now quite spoiled. There is also an Altar-piece painted in oil by her in the church of the Jacobins at Paris, with her name to it. In Lovelace's *Lucasta* is a poem on Princess Loysa, drawing, p. 17. She was bred a Protestant, but in 1664 went to Paris, turned Catholic, and was made Abbess of Maubuisson. She died in 1709, at the age of eighty-six.

[1] There were seven in King James's collection.

[2] There is another at Kensington, of the duke and duchess (to the knees) sitting with their two children. The duke's portrait is particularly good. The duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

[3] Among the *Harleian MSS.*, No. 6988, art. 19, is a letter from King Charles to the Duke of Buckingham, in the postcript to which he asks the Duke if Honthorst had finished the queen's picture?

[4] Sandrart.

[5] In the Gallery at Dusseldorf, is the story of the Prodigal Son, by Honthorst.

[6] Rubens, upon his being introduced to Honthorst, was struck with a great admiration of his peculiar style of colouring. Honthorst had just then made a sketch of Diogenes searching by daylight, in the Forum at Athens, with a lanthorn, for an honest man. Rubens purchased the sketch at a very liberal price; and Honthorst finished it, by representing themselves as the cynic philosopher, and

was a great admirer of Honthorst's night-pieces.[1] The latter worked for the King of Denmark; the close of his life was employed in the service of the Prince of Orange, whose houses at the Hague, Hounslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals, and productions of various countries, and received 8,000 florins for his labour. He died at the Hague in 1660. Descamps, in his second volume, says, that Honthorst brought to England Joachim Sandrart, his scholar,[2] and that the king bespoke many pictures of him; and that

Rubens, as the object of his search. This subject he repeated, having varied the portraits. With this incident commenced a very lasting friendship between them.—D.

[1] Several of Honthorst's most valuable works have escaped Walpole's notice:—

A Musician's family by candlelight. Windsor. This was his presentation picture to Charles I. It is much larger than his usual size, being five feet seven inches, by five feet three inches.

A Masqued Ball. Althorp.

Peter Denying Christ. Rev. Archdeacon Corbet.

Henry, Prince of Orange. Windsor.

William, Prince of Orange, his son, a boy. The same.

Prince Rupert, when young. The same.

Prince Maurice of Nassau, young. The same.

Elizabeth, Queen of Bohemia, his mother. Hampton-court.

James, Lord Hay, a boy with hat and feather. Petworth.

Honthorst was greatly encouraged by William, Earl of Craven; who, according to the anecdotes of those times, had privately married the Queen Dowager of Bohemia, which circumstance will account for the pictures of herself and family by his hand, which still remain at Combe-abbey, Warwickshire.

His own portrait. The Princes Rupert and Maurice, in conversation at a table, James Stuart, Duke of Richmond, with a dog.

Prince Rupert and Maurice. Ombresley; and Prince Rupert, (dated 1629,) at Panmore-house, Scotland.

In the Louvre gallery are two portraits (*oval*) of Charles, Louis, and Rupert, Princes Palatine, sons of the Queen of Bohemia.

Honthorst had a pension from King Charles I. of 300*l.* a year, the order for which is dated May 4, 1629. He was known only, on the Continent, as "Gherardo dalle Notti."—D.

[2] No better authority can be given than that of Sandrart himself. It is mentioned in the life prefixed to his *Academia*, that he left England in 1627, when he must have been about twenty years of age. He is even minute in his descriptions of the collections at Whitehall and Arundel-house; and mentions his delight on having been shown the latter by Lord Arundel himself. He avows similar obligations to Inigo Jones, at Whitehall. "Anno 1627, post quam autem *Londino* vale dixissim," p. 241. Speaking afterwards of Orazio Gentileschi, he says, "Illo tempore, cum ego *Londini* essem, pingebat Mariam Magd.: pœnitentem." Sandrart was an excellent copyist, and so employed himself during his stay in England, which will account for no original picture by him being in the royal collection. He is better known by his works on painting; yet it is certain that his information is less authentic and satisfactory than might have been expected from his great opportunities and knowledge. Sandrart was born in 1606, and died in 1683.—D.

for the Earl of Arundel he copied from Holbein, Henry VIII., Sir T. Moore, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in King Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the life of Honthorst, though he relates his master's journey to England and his works here, and calls himself one of his disciples.

## JOHN VAN BELCAMP

was employed under Vanderdort as a copier of the king's[1] pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile), which hangs over the chimney in the antechamber at St. James's, was painted by Belcamp, the face, probably, taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III., the Black Prince, Anne of Denmark, Louis XIII. and of a large stag; Edward III. and the Black Prince are still in an anteroom at St. James's, and that of [Louis XIII,] King of France, is

[1] One was of the queen in small in a piece of perspective, sold at the dispersion of the collection.

perhaps the portrait now at Hampton-court.[1] At Drayton, the seat of the Lady Elizabeth Germaine, in Northamptonshire, are whole lengths of Henry VII. and VIII, copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When King Charles secretly withdrew from that palace, in the letter which he left for Colonel Whalley were these directions :—

"There are here three pictures which are not mine, that I desire you to restore ; my wife's picture in blew sattin sitting in a chair you must send to Mrs. Kirk.[2] My eldest daughter's picture copied by Belcam to the Countess of Anglesey ;[3] and my Lady Stanhope's[4] picture to Carey Raleigh. There is a fourth which I had almost forgot ; it is the original of my eldest daughter ; it hangs in this chamber over the board near the chimney, which you must send to my Lady[5] Aubigney."

At Wimpole, in Cambridgeshire, the seat of the Earl of Oxford,[6] which had been Sir Henry Pickering's, and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII., Elizabeth, James, and Charles I. ; but they were all sold and dispersed with the rest of the Harleian Collection.

Belcamp was added by a vote of the Commons, June 2,

[1] Six copies and originals by him, are mentioned in Chiffinche's catalogue of the collection of King James II.—D.

[2] Anne Kirk, one of the queen's dressers, in which place she carried on a competition against Mrs. Neville. (See *Strafford Papers*, vol. ii. p. 73.) There is a mezzotinto whole length of Mrs. Kirk, from Vandyck.

[3] Mary Bayning, wife of Charles Villiers, Earl of Anglesey, nephew of the Duke of Buckingham.

[4] Catherine, daughter of Thomas, Lord Wotton, wife of Henry, Lord Stanhope, who died before his father, the Earl of Chesterfield. She had been governess to Mary, Princess of Orange, daughter of Charles I., and having been very zealous in the king's service, was, after the Restoration, made Countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. (See a letter of Lord Conway to Lord Wentworth, in a collection published by Dodsley, in two volumes, 1754, vol. i. p. 136.) It was thought that Lord Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven, Lord of Helmfleet, in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where, by mistake, she is called Anne instead of Catherine : the original was bought by Sir Robert Walpole, from the Wharton Collection.

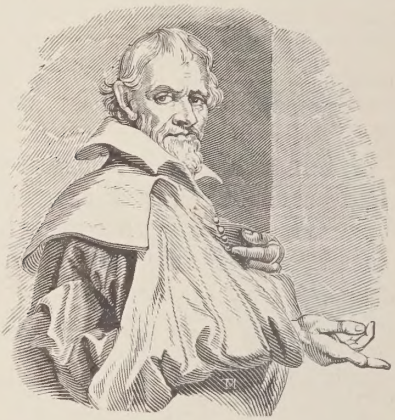
[5] Catherine Howard, eldest daughter of Theophilus, Earl of Suffolk. She was in love with George, Lord Aubigney, second son of the Duke of Lenox, and turned Catholic to marry him. (See *Strafford Papers*, vol. ii. p. 165.) She was, secondly, married to James Levingston, Earl of Newburgh. There is a half-length print of her from Vandyck.

[6] Now of the Earl of Hardwicke.—D.

1649, to the number of trustees for the sale of the king's goods ; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symondes he is said to be lately dead, in 1653.

## HORATIO GENTILESCHI [or Lomi],[1]

(1563—1646,)



a native of Pisa, was disciple of Aurelio Lomi, his half-brother. After distinguishing himself at Florence, Rome and Genoa, he went to Savoy, and from thence passing into France, was invited over by King Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting ceilings.[2] Nine pieces, which were in that palace, were sold after the king's death for 600*l.*, and are now the ornaments

[1] Gentileschi was invited by Vandyck to come to England, and paint ceilings for the palaces of the king and nobility, having distinguished himself in that branch of the art at Genoa and Turin. (*Lanzi*, tom. i. p. 255.) De Piles's account of the Ceilings at Greenwich and York-house. One totally, the other now nearly destroyed.

It is observed by Norgate (in the MS. already quoted) that "there are four kinds of colouring, generally to be used in story (*historical painting*), viz. of young infants—of faire virgins—women of middle age—and old men and women of sallow and leather complexions ; and with every one of these, the judicious workman will vary his colouring accordingly, to the several complexions ; and not like Horatio Gentileschi, whose gray freemason colouringe is all of a tempre, and must serve for all ages and complexions whatsoever."—D.

[2] His own portrait at Kensington. A ceiling in the garden front of Somerset-house, representing Architecture, Painting, Music, and Poesy. *Norgate. MSS.*—D.

of the hall at Marlborough-house. He worked, too for Villiers,[1] Duke of Buckingham, at York-house.[2] A ceiling from thence was since at the house of Sheffield, Duke of Buckingham, in St. James's-park. It represented the nine muses, in a large circle. He painted too the family of Villiers, and a large picture for him, eight feet wide by five high, of a Magdalen lying in a grotto, contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife;[3] he drew other things for the king, and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called, by mistake, Civis Romanus, engraved by Lucas Vosterman. He made several attempts at portrait-painting, but with little success; and after residing here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel of Somerset-house. His daughter,

## ARTEMISIA GENTILESCHI,

(1590—1642,)

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits: her own is in the gallery at Althorp.[4] King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility; but the chief part of her life was at Naples, where she lived splendidly, and was as famous, says Graham,[5] for her amours[6] as for her painting.[7]

[1] In that duke's collection are mentioned two pictures by him of a Magdalen and the Holy Family. See the catalogue published by Bathoe.

[2] A large ceiling at Cobham-house, Kent.—D.

[3] Joseph holding a tablet, as a companion to the other.—D.

[4] Likewise in the collection of King James II.—D.

[5] English School, at the end of the translation of De Piles.

[6] R. Symondes, speaking of Nic. Laniere, says, "Inamorato d'Artemisia Gentileschi, che pingeva bene."

[7] There are six of her letters from Naples, between the years 1635 and 1637, to Signor del Pozzo, *Lettere sulla Pittura*, tom. i. 256. In one dated 1637, she inquires after her husband with an indifference which does not indicate much connubial harmony, "sia servita darmi nuova *della vita o morte* di mio marito." She followed her father into England; but passed the greater part of her life at Naples, where she was married to one Pier Antonio Schiettesi. She received instructions from Guido Reni, and studied the style of Domenichino. (*Lanzi*, tom. i. p. 256.) There was a female figure of Fame, of great excellence by her, in the collection of Charles I.—D. ——[Her own portrait, by herself, at Hampton-court.—W.]

## NICHOLAS LANIERE,

(1568—1649,[1])

was one of those artists whose various talents were so happy all as to suit the taste of Charles the First. Laniere was born in Italy, was a musician, painter, engraver, and understood hands.[2] He had great share in the purchases[3] made for the royal collection,[4] and probably was even employed in the treaty of Mantua. One picture is said expressly, in the king's catalogue, to have been changed with Mr. Laniere. His fame was most considerable as a musician. In Ben Jonson's works is a masque performed at the house of the Lord John Hay, in 1617, for the entertainment of the French ambassador, the whole masque after the Italian manner, stylo recitativo, by Master Nicholas Laniere, who ordered and made both scenes and music.[5] He was employed, many years afterwards, in a very different and more melancholy manner: a vocal composition for a funeral hymn

[1] [1649 is only the probable date of Laniere's death. Walpole buries him Nov. 4, 1646: but if he wrote, as Walpole repeats, the music to Charles's funeral dirge, he must have been living in 1649.—W.]

[2] Nicholas Laniere was one of the sons of Jerome, who emigrated with his family to England, in the latter part of the reign of Queen Elizabeth. Jerome, the father, belonged to her band of musicians. Mr. Evelyn notices Jerome, another son—"Old Jerome Laniere, of Greenwich, a man skilled in painting—I went to see his collection of paintings, especially those of Julio Romano, which had *surely been the King's.*—There were also excellent things of Polidoro, Guido, Raphael, Tintoret, &c. Laniere had been a domestic servant of Queen Elizabeth, and he showed me her head, an intaglio, in a rare sardonyx, cut by a famous Italian, which he assured me was exceedingly like her." Vol. i. p. 262.—D.

[3] The author of the *English School* says he put a particular mark on the pictures bought by him for the king, but does not tell us what; it was thus ⁂. He marked his own etchings with an L.

[4] R. Symondes says, the Duke of Buckingham once gave Laniere 500*l.* in gold, because he could not get of King James what Laniere deserved. Another time gave him 300*l.* in gold.

[5] Laniere's greatest excellence was music. As a painter he would not have merited a place among English artists. He gave a fantastic portrait of himself (or rather of Jerome, his father) of his own design and performance, to the Music-school at Oxford, where it is still seen. In his right hand he has placed a skull, in the mouth of which is a label, containing a canon of his own composition. In his musical compositions he was assisted by Ferabosco. The masques are preserved in the works of Ben Jonson. (Hawkin's *Hist. Music*, vol. iii. p. 380.) Laniere was a connoisseur in painting, and was employed by Charles I. to procure pictures from the Continent. He was a complete courtier, and much associated with Vandyck, whose portrait of him was most excellent. When the royal col-

*Lievens, pinx.t* *R. Cooper, sculp.t*

NICHOLAS LANIERE.

on his royal master, written by Thomas Pierce, was set by Laniere.[1] It was in this capacity that he had a salary of 200*l.* a year. The patent is dated July 11, 1626.[2] He had, besides, the office of closet-keeper to the king. As a painter, he drew for Charles a picture of Mary, Christ, and Joseph; his own portrait,[3] done by himself, with a palette and pencils in his hand, and musical notes on a scrip of paper, is in the Music-school at Oxford. There is a print of him, painted by John Lÿvÿus,[4] and engraved by Vosterman, and another portrait of him at the late Sir Andrew Fountain's, at Narford, in Norfolk.[5] On one of the plates, which he etched himself,[6] he has put, in Italian, *done in my youthful age of* 74. At the sale of the king's goods he gave 230*l.* for four pictures. His brothers, Clement and Jerome,[7] were likewise purchasers. In one of R. Symonds's pocket-books is this memorandnm :—

"When the King's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me that to cleanse them, first he tried fasting spittle, then he mixt it with warm milk, and those would not do. At last he cleansed them with aqua-vitæ alone, and that took off all the spots; and he says 'twill take off old varnish."[8]

Nicholas died at the age of seventy-eight, and was buried in St. Martin's, Nov. 4, 1646.[9]

lection was put up to sale, he bought all that he could; and deposited, for concealment, in his father's apartments in Greenwich-palace, where Evelyn saw them in 1652. He was not scrupulous in the acquirement of them from the spoils of his royal master.—D.

[1] Wood's *Athenæ*, vol. ii. p. 862.

[2] See Rymer's *Fœdera*.

[3] There was another portrait of him and of Isaac Oliver, in one piece, in the collection of James II. See the Catalogue published by Bathoe.

[4] Lievens.—D.

[5] In the sale of Charles the First's pictures, "A piece of Mich. Laniere, to the knees, by A. Vandyck, 10*l.* purchased by himself." Afterwards at the Grange.—D.

[6] Mr. Rose, the jeweller, had all the plates for a drawing-book by Laniere, etched by himself. It is called "prove primo fatte à l'acqua forte da N. Laniere à l'eta sua giovanile di sessanta otto anni, 1636." Another small book he intituled, "Maschere delin. da J. Romano, ex. coll. N. Laniere, 1638."

[7] There was also a John Laniere, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucasta*, pp. 3, 43.

[8] Laniere seems to have been an adept in all the arts of picture-craft; Sanderson speaks of him as the first who passed off copies for originals, by tempering his colours with soot, and then, by rolling them up, he made them crackle and contract an air of antiquity.—*Graphice*, p. 16.

[9] [This should be perhaps nine; but in this case he was eighty-one when he died.—W.]

## FRANCIS WOUTERS,

(1614—1659,)

of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practised in landscape, to which he added small naked figures, as Cupids, Nymphs, &c. He was much in favour with the Emperor Ferdinand II., but coming to England with the ambassador of that prince in 1637, his pictures pleased at court, and he was made chief painter to the Prince of Wales, afterwards Charles II. In a MS. catalogue of King Charles's pictures, he is said to have painted a ceiling with Hercules and other gods, in a room there, called the Contractor's-room, but in which palace is not specified.[1] On the misfortunes of the royal family he retired to Antwerp,[2] where in 1659, he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's *Gulden Cabinet.* A large print after Titian, engraved by Hollar in 1650, is dedicated to Wouters.

[1] In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters, and in Sir Peter Lely's, a landscape with figures.

[2] [He was made director of the Academy of Antwerp in 1648.—W.]

## —— WEESOP

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut of their king's head and were not ashamed of the action." It had been more sensible to say, he would not stay where they cut off the head of a king that rewarded painters, and defaced and sold his collection. One John Weesop, probably his son, was buried in St. Martin's in 1652.

## JOHN DE CRITZ

has been mentioned in a previous chapter. Though serjeant-painter to Charles I. he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of Sir Philip Sidney,[1] then at the house of De Critz, and now in the possession of Lord Chesterfield.[2] At Oatlands he painted a middle piece for a ceiling, which, on the dispersion of the king's effects, was sold for 20*l.* In 1657 he painted the portrait of Serjeant Maynard with a paper in his hand. In a book belonging to the Board of Works was a payment to John De Critz, for repairing pictures of Palma and the

[1] In the Earl of Oxford's library was a copy of Holland's *Heröologia*, in which in an old hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of Sir Philip Sidney is the same with Lord Chesterfield's, and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture.——This most curious book is now in the British Museum.—D.

[2] *Evelyn's Diary.* "At Wilton, richly gilded and painted with story, by De Critz," vol. ii.—D.

Cæsars of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign, was a payment to John De Critz, his majesty's serjeant-painter, for his annuity at 40*l.* a-year, due to him for one year, ended at Michaelmas, 1633. And in a wardrobe account, lost in the fire in the Temple, was this entry: "To John De Critz, serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches and the carriage of one chariot and other necessaries, 179*l.* 3*s.* 4*d.* anno 1634. If this bill should seem to debase the dignity of serjeant-painter, it may comfort the profession to know that Solimeni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present King of Spain, when King of Naples, which cost 12,000*l.* Indeed I can produce no precedent of any great master who painted and gilded barges, as Sergeant De Critz appears to have done by the following paper, a memorandum in his own hand:—

"John De Critz demaundeth allowance for these parcells of Worke following, viz. For repayreing, refreshing, washing and varnishing the whole body of his Majesty's privy barge,[1] and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that nad bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in several places repayred both with gould and colours, as also the taffarils on the top of the barge in many parts guilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and guilded. The border on the outside of the bulk being new laid with fair white and trayled over with greene according to the custom heretofore—and for baying and colouring the whole number of the oares for the row barge being thirty-six."

On the other side of this scrap of paper is another bill:—

"For several times oyling and laying with fayre white a stone for a sun-dyall opposite to some part of the king and queen's lodgings, the lines thereof being drawn in severall colours, the letters directing to the howers guilded with fine gould, as alsoe the glory, and a scrowle guilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black informing in what part of the compasse the sun at any time there shining shall be resident; the whole work being circumferenced with a frett painted in a manner of a stone one, the compleat measure of the whole being six foote."

[1] In the court-books at Painter's-hall, there is a letter to the company from the Earl of Pembroke, directing them to appoint certain persons of their hall to view the king's and queen's barges lately beautified, painted, and gilded by De Creetz, Serjeant-painter, and give an estimate of the work, which they did of 280*l.* and some other expenses.

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the king's goods to the value of 4,999*l.* Rich. Symonds says that at De Critz's house in Austin-friars were three rooms full of the king's pictures. Emanuel de Critz,[1] brother or son, was one of the petitioners to the council of state for the delivery of the goods they had purchased, which had been detained by Cromwell. Thomas de Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver de Critz, with a paper in his hand, is in the museum at Oxford. John de Critz had a scholar called Le Meuse, who was born at Antwerp.

## ADRIAN HANNEMAN,

(1610—1680,)[2]

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs, of heads Vertue

[1] Aubrey says that Emanuel de Critz was sergeant-painter to King Charles I.—D.
[2] [Immerzeel. See Van Gool, *Nieuwe Schouburg der Kunstschilders*, &c.—W.]

thought him the best imitator. He made love, as is said before, to the niece of Cornelius Jansen, though without success, and drew that painter, his wife and son.[1] He came to England in the reign of King Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favourite painter of Mary, Princess of Orange. There is a picture of her and the prince in armour, at Lord Strafford's, at Wentworth-castle, painted, I believe, by Hanneman. At Windsor, a portrait[2] of the Duke of Hamilton: at Worksop, the Duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute, two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see three hundred and sixty-five of her own descendants. There is a print of Charles II. painted before his restoration by Hanneman, engraved by Hen. Danckers at the Hague; and at General Compton's, Vertue saw one done by Hanneman at the same time. He[3] painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two usurers counting their money:[4] while he worked on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which, when it was finished, Wenwing would have deducted, but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son, called William, was buried in St. Martin's, in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

[1] In James the Second's collection were eight portraits by him.—D.

[2] There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.

[3] *English School.*

[4] Descamps (vol. ii. p. 187) mentions that he painted for the States of Holland an emblematical subject of Peace, represented by a beautiful young female habited in white satin, seated on a throne. As an instance of Dutch liberality worthy of record, the living model was presented with a gratuity of a thousand florins; "comme si c'eut été encore trop peu pour ses graces, que d'être éternisée par un pinçeau aussi célèbre." What gallant Burgomasters! At Mr. Watson Taylor's sale (1825), a portrait of Hanneman by himself was sold for 70 guineas. In his carnation tints he very exactly imitated his master Vandyck, by the delicacy of his pencil and knowledge of chiaroscuro.—D.

Cornelius Neve[1] drew the portraits of Richard, Lord Buckhurst, and Mr. Edward Sackville, in one piece, in 1637. It is at Knowle. No 73, in the Picture-gallery at Oxford is painted by him, where he is called a celebrated painter. In 1644 he drew the portrait of Mr. Ashmole in his herald's coat.[2]

K. Coker painted a head of Colonel Massey, preserved at Coddington in Cheshire.

Mathew Goodricke, or Gothericke, is mentioned as a painter in one of the office-books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich, by Stalband;[3] and in Mr. Harene's sale, 1764, was an octagon landscape with the story of the Centurion, by the same hand; something in the manner of Paull Brill, but the colours exceedingly bright and glaring. And in another catalogue of the King's pictures was a prospect of Greenwich, by Portman.

Mr. Greenbury is mentioned in the catalogue[4] of the king's collection for copying two pictures of Albert Dürer, by the direction of the Lord Marshal. Probably he was one of Lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburg, and thence to the Holy Land. Rotiere agreed to go with him, but was discouraged. Descamps[5] expresses surprise "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusade to the Holy Land; they were stored with crosses, relics, &c., and on the road made many proselytes of both sexes. A baker's wife in particular was so devout that she thought it a meritorious action to plunder her husband of his plate that she might equip herself for the pilgrimage. When the caravan was furnished

[1] Himself, wife, and a boy, and another of eight of their children, at play, are at Petworth. Neve was employed for family groups, with children.—D.

[2] Ashmole's Diary, p. 39.

[3] His head is amongst those engraved after Vandyck.

[4] Page 173.

[5] Page 151, vol. iii.

by theft, one may easily conceive why its apostle painted indecent altar-pieces.

Povey lived in this reign, and painted a head which was in the possession of Mr. Leneve, Norroy.

One Hamilton, an Englishman, is mentioned by Sandrart[1] as excelling in painting birds and grapes, and doing several things for the Elector of Brandenburgh.

Edward Bower drew the portrait of Mr. Pym; an equestrian figure of General Fairfax, and John, Lord Finch of Fordwich. The two last were engraved by Hollar.

Holderness drew the picture of an old woman with a skull, which was in the collection of Villiers, Duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.[2]

Reurie is mentioned by Sanderson[3] as a painter in little, in 1658.

## FRANCIS BARLOW,

(1626[4]– 1702,)

was of more note than the preceding artists. He[5] was born in Lincolnshire, and placed with one Sheperd, a face painter; but his taste lay to birds, fish, and animals, in which he made great figure, though his colouring was not equal to his designs; consequently, which is not often the case, the prints from his works did him more honour than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and Faithorn.[6] There are six books of animals from the drawings of Barlow,

[1] Page 384.

[2] To this list of very obscure painters the Editor can make no addition, worthy insertion, from any research. None of them probably attained even to mediocrity; and were recorded by name only in Vertue's note-books.—D.

[3] In his *Graphice.*

[4] [This date is approximate only, but he must have been born certainly as early, as part of the illustrations to Benslow's *Theophila*, published in 1652, were designed by Barlow; Heineken, *Dictionnaire des Artistes*, &c. gives, without stating any authority, 1630 as the date of Barlow's birth; he gives also a long list of prints by various engravers, after his works. Among these is an eagle flying away with a cat, drawn by Barlow from an incident of the kind which he witnessed in the Highlands of Scotland.—W.]

[5] See *English School.*

[6] The title to one of his books, in which some are etched by Hollar, is "Diversæ Avium species studiosissimè ad vitam delineatæ per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658."

and a set of cuts for *Æsop's Fables*. Some ceilings of birds he painted for noblemen and gentlemen [1] in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the Drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half-length of General Monk; and the hearse was designed by him, as was expressed in the Lord Chamberlain's warrant to Sir Christopher Wren to prepare timber for it at Monk's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes with their backs against the wall of the chamber where the body lay in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

## SIR TOBY MATTHEWS,

one of those heteroclite animals who finds his place anywhere. His father was Archbishop of York, and he a

[1] At Clandon, Lord Onslow's, are five pieces by Barlow.

Jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts.[1] The famous Countess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her,[2] which commends her so impertinently, that with scarce straining, it might pass for a satire. For instance, he says, "She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy"—with a heap of such nonsense. In short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the Charterhouse, a man of more sense and more plain sense than Matthews, has drawn this lady's character in fewer words, and upon the whole not very unlike Sir Toby's picture: "My Lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved but of those that are her servants."[3] Sir Toby Matthews' title to a place in this work[4] depends singly

[1] On the Lady Newburgh being converted to popery, Lord Conway writes thus to the Earl of Strafford: "The King did use such words of Wat. Montague and Sir Tobie Matthew, that the fright made Wat keep his chamber longer than his sickness would have detained him; and Don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." (*Strafford Papers*, vol. ii. p. 125.) It seems in this business Matthews was unjustly accused; the conversion had been made by the Duchess of Buckingham and Signor Con, the Spanish resident, p. 128.

[2] See this character prefixed to his letters.

[3] *Strafford Papers*, vol. i. p. 163.

[4] Walpole first suspected, and afterwards proved, that Sir Toby Matthews had not the slightest pretension to be included in these Memoirs. He was a trifling courtier, affected to be a politician, after he had been converted by Father Parsons and become a Jesuit, but was too insignificant to serve any cause. Suckling in the

upon a letter from the Duchess of Buckingham to the Duke,[1] in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds that he had some small skill in limning; otherwise I should have concluded that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on Lady Carlisle.[2] However, as it is not foreign to the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person will find his life in the *Athenæ Oxonienses*. But I have not yet done with these motley characters; the king's taste made his court affect to be painters and virtuosi; among these was

## SIR JAMES PALMER,

often mentioned in the catalogue of the royal collection, in which he sold, gave, and painted pictures.[3] Of the latter, was a piece[4] of Tarquin and Lucretia, copied from Titian. Another, the feast of Bacchus, was delivered to him by the king's own hands, to be copied in tapestry at the manufacture in Mortlake. He had lodgings in the Tennis-court, at Whitehall, and is often mentioned as a domestic servant.[5] He was the person sent to Richard Atkyns, for the picture in which the king distinguished two different painters; and

*Session of the Poets*, says that he was always "whispering nothing in somebody's ear." No unusual character!—D.

[1] R. Symondes says Mr. Gage, Sir Thoby Matthews, Mr. Fl—ill were buyers of pictures for the Duke of Buckingham.

[2] That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to King James, by Prince Charles and the Duke of Buckingham, from Spain, in which they tell him that "Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your Majesty, which is, as he calls it, a picture of the Infanta, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the Duchess of Bucks.) He thinks he has hit the nail on the head, but you will find it the foolishest thing that ever you saw."—*V. Miscellaneous State Papers*, published by Lord Hardwicke, 1771, vol i. p. 423.

[3] The royal collection was distributed amongst his servants, as well as purchasers, at unfair prices. Sir J. Palmer had availed himself of the opportunity. His collection was sold by auction, April 20, 1689. *Gazette.*—D.

[4] Page 52; for the others, see pp. 10, 53, 84, 115, 137, 159.

[5] He was Chancellor of the Garter, and married Catherine, eldest daughter of William, Lord Powys, widow of Sir Robert Vaughan, and was father of Roger Palmer, Earl of Castlemain, husband of the Duchess of Cleveland.

Mr. Garrard in a letter to Lord Strafford, dated Jan. 9, 1633, says, "I had almost forgot to tell your Lordship that the diceing-night the King carried away in James Palmer's hat 1850 pieces.[1] The Queen was his half and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too: I mean

## SAMUEL BUTLER,

the author of *Hudibras*. In his life prefixed to his works we are told, "That for his diversion he practised music and painting. I have seen," adds the writer, "some pictures said to be of his drawing[2] which remained in that family (of Mr. Jeffrey's),[3] which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

[1] Palmer was the king's personal friend and cicerone, with whom he delighted to converse.—D.

[2] Dr. Johnson remarks, that "his amusements were music and painting, and the reward of his pencil was the friendship of the inimitable Cooper." (*Works*, vol. ix. p. 185.) The assertion of Aubrey, who was personally intimate with both of them, deserves attention. "He employed his time much in painting and musique. He was thinking once to have made it his profession. His love to and skill in painting made a great friendship between him and Mr. Samuel Cooper, the prince of limners of this age." (Vol. ii. p. 262.) Dr. Nash has printed his opinion of Butler's proficiency as a painter, to which, from what appears in his caustic *History of Worcestershire*, it is certain that the said history is very notoriously deficient in all that belongs to the arts. He tells us, (from his own knowledge,) "In 1774, some pictures said to have been by Butler, at Earl's Croome (Lord Coventry's), were used to stop up windows and save the tax; indeed *they were fit for nothing else.*"—*Worcestershire*, vol. ii. pp. 391.

However promising his early talent and inclination might have been for the profession of a painter, he must have relinquished it for other pursuits. Walpole has in several other instances admitted names, as of English painters, who, from no existing evidence, had ever extended the practice *professionally*, or for more than the gratification of themselves and friends.—D.

[3] Several are actually extant in the possession of a person in Worcestershire.

## FRANCIS CLEYN,[1]

(—— 1658,)

was a painter in a different style from any we had seen here; for which reason, though he arrived earlier than many I have mentioned, I reserved him till I had despatched the performers in oil. He was born at Rostock, and retained in the service of Christian IV. King of Denmark; but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy, and stayed there four years; it was at Rome, I suppose, he learned those beautiful grotesques, in which he afterwards shone. At Venice, he became known to Sir Henry Wotton, and Sir Robert Anstruther recommended him to Prince Charles. He arrived while the prince was in Spain, but notwithstanding, was graciously received by King James, who mentions that circumstance in a Latin letter that he wrote to the King of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen, and finish a work he had begun there, and promising to pay the expense of his journey. The letter is preserved by Fuller.[2] The request was granted, and Cleyn returned to London, at the

[1] [Born at Rostock, in Mecklenburg-Schwerin, in the latter part of the sixteenth century.—W.]

[2] In his *Worthies of Surrey*, p. 77.

end of the summer. The king had just then given 2,000*l.* towards Sir Francis Crane's new manufacture of tapestry at Mortlake.[1] They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works to singular perfection. It appears by King Charles's catalogue, that five of the cartoons were sent thither to be copied by him in tapestry.[2] His pension is recorded by Rymer.[3] "Know ye that we do give and graunt unto Francis Cleyne a certain annuitie of one hundred pounds by the year during his natural life." He enjoyed this salary till the Civil War; and was in such favour with the king, and in such reputation, that on a small drawing of him in Indian ink, about six inches square, which Vertue saw, he is called, "Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britania, 1646." Cleyn was not employed solely in the works at Mortlake; he had a house near the church in Covent-Garden, and did several other things for the king and nobility. At Somerset-house he painted a ceiling of a room near the gallery, with histories and compartments in gold. The outside of Wim-

[1] Established in 1619. See *Sir Francis Crane*, p. 235.—D.

[2] The tapestry in the Vatican was wrought at Arras, from the well-known designs of Raphael, by command of Leo X. They were carried off, when Rome was plundered by the Spanish army in 1527, but Montmorenci, the French General, found and restored them (to Paul III. in 1553) to their former station. They were again taken away when the French seized the government of Rome, and purchased by Pius VII. in 1808."*

The object which Charles I. had in view, when he purchased the seven cartoons, was to supply the manufacture of tapestry at Mortlake with subjects, which were of a higher character of art than those which the talents of Cleyne could invent. Rubens was himself employed by the king in painting sketches of the history of Achilles, (already noticed) to be copied in tapestry at Mortlake.

There is evidence that some of these cartoons were actually copied there, and that they are still preserved: probably at Petworth. At Lord Shrewsbury's, (Heythorp, Oxfordshire,) are four pieces of tapestry from designs by Vanderborght, representing the four Quarters of the World, expressed by assemblages of the natives in various habits and employments, excepting Europe, which is in masquerade, wrought in chiaro-scuro, which are certainly from the Mortlake manufactory. These pieces of tapestry were usually sent, as finished, to the royal palaces. Archbishop Williams gave 2,400*l.* for the Four Seasons. At Redlinch, Lord Ilchester has a suit of Crane's manufactory of the Seasons, with figures in the habits of the court of Francis I. A gentleman and lady who ride together hawking.—D.

[3] Vol. xviii. p. 112.

* [They are now no longer used for church purposes, but are preserved with the later series of tapestries, previously mentioned, in a corridor of the museum of the Vatican, which was built for them by Leo XII. Pius VII. first placed them in the museum in 1814.—W.]

bledon-house he painted in fresco. Bolsover, in Nottinghamshire, Stone-park, in Northamptonshire, and Carew-house, at Parson's-green, (since Lord Peterborough's,) were ornamented by him. There is still extant a beautiful chamber adorned by him at Holland-house, with a ceiling in grotesque, and small compartments on the chimneys, in the style, and not unworthy, of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter from Lord Cottington to Lord Strafford,[1] describing the former's house at Hanworth, mentions Cleyn, though not by name: "There is a certain large low room made under the building with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In King Charles's catalogue is mention of four patterns for the great seal, drawings on blue paper by Cleyn.[2] He made designs for various artists; particularly for several of Hollar's plates to Virgil and Æsop;[3] for these he received fifty shillings a-piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the Senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c., containing twenty-five plates. It is, however, uncertain whether these and a few other plates of the same kind are not by his son, who had the same Christian name, and imitated his father's manner. Such is a title-page to *Lacrymæ Musarum*, elegies on the Lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlake, it appears

[1] *Strafford Papers.*

[2] I am informed that some drawings by Cleyn are in the possession of the Earl of Moray, in Scotland.

[3] Designs marked with his name for the different books of *Ovid's Metamorphoses*, translated by G. Sandys, Oxford, 1632.—D.

that he had three sons; Francis, born in 1625, who died and was buried at Covent Garden, October 21, 1650. Charles and John;[1] and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, æt. 4, 1668, with these letters, P. C. which he thought signified Penelope Cleyn.[2] In the catalogue of plates and prints exhibited to sale by Peter Stent, 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit.[3] Cleyn, besides his own sons, instructed Dobson; and died himself about 1658. Mr. English,[4] a painter who died at Mortlake in 1718, had a picture of Cleyn and his wife, and several of his designs for tapestries, all which came to Mr. Crawley, of Hempsted, Hertfordshire. Richard Symonds, in one of his pocket-books, mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a Sacrifice from Raphael, which was in the royal collection, and a drawing on coloured paper. At Kensington, I have lately found a picture, which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and

[1] Sanderson (*Graphice*, p. 20) means the father, Francis Cleyne, when he says that "John Baptiste Cleyne, for his excellent designs, for those rare tapestry works wrought at Mortlake will eternize his aged body." Evelyn, (*Sculptura*, p. 101,) "Of our own countrymen these eight or ten drawing by the pen of Francis and John Cleyne, (two hopeful, but now deceased brothers,) after those great cartoons of Raffaelle, containing the stories of the Acts of the Apostles, where, in a fraternal emulation, they have done such work as was never exceeded by mortal man, either of the former or the present age; and worthy they are of the honour his majesty has done their memories, by having purchased these excellent things out of Germany, whither they had been transported." In Charles the First's collections in a little book, "six drawings upon blew paper, which were done for patterns for the great seal by F. Cleyne; and two more by Hoskins."—*Bathoe*, p. 75. *Norgate* (MSS.) observes, "I cannot omit six rare pieces of F. Cleyne of the story of Hero and Leander, most accurately, and with the excellent landscape of Sestos and Abydos, the Hellespont, Temple of Venus, &c. by him layd downe in water-colours to the life; and these were wrought in rich tapestry in silk and gold, with bordures and compartments in chiaro-scuro of the same hand, alluding to the story. These rich hangings were lately seen in the Louvre at Paris, shamefully abused by the French, who from pure love of the rich gold embost worke, have cut out large thongs of another's leather. Of this French barbarity, I was an eye-witness to my griefe."—D.

[2] At Burleigh, is a head of Cecil, Lord Roos, 1677, with the same letters.

[3] There is a plate with six heads prefixed to Dr. Dee's book, printed in 1659, with Fran. Cleyn invent.

[4] He etched a small print from Titian, Christ and the two Disciples at Emmaus.

windows of which are painted in grotesque. Different rooms are seen through the doors; in one, I suppose, is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

## JOHN HOSKINS.

(—— 1664.)

For the life of this valuable master, I find fewer materials[1] than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in *Graham's English School*, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his queen, and most of the court,[2] and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter. There is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of Sergeant Maynard[3] by him, boldly painted and in a manly style, though not without these faults; and another good one of Lord Falkand,[4] more descriptive of his patriot melancholy than the common prints; it was in the collection of Dr. Meade.[5] There is indeed one work of Hoskins[6] that may be called perfect; it is a head of a man,

[1] There is not even a portrait of him extant.——"For limning and water-colours, Hoskins and his son, the next modern since the Hilliards; those pieces of the father's (if my judgement faile not) incomparable." *Sanderson.*—D.

[2] Charles I. had nine of Hoskins's miniatures, his best works, some of which were copies from Holbein and Vandyck. *Bathoe*, p. 36.—D.

[3] [Sold at the Strawberry-hill sale, for 21 guineas.—W.]

[4] [Sold at the Strawberry-hill sale, for 22 guineas.—W.]

[5] At Burleigh is a portrait of David Cecil, son of John, fourth Earl of Exeter, by Frances, daughter of the Earl of Rutland; it is dated 1644; and another of Sir Edward Cecil, afterwards Viscount Wimbledon.

[6] Since the first edition of this book I have seen another at Burleigh, scarce inferior It is the profile of a boy, in brown, holding in one hand a plaything like castanets. It is admirably natural.

rather young, in the gown of a master of arts, and a red satin waistcoat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark HH distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sanderson, who barely names him.[1] One Peter Hoskins is entered into the registers of Covent-garden as buried July 1, 1681. Hoskins, the father, was buried in that church, Feb. 22, 1664. In the catalogue of King Charles[2] are mentioned two drawings by Hoskins, for the great seal. Colonel Sothby has a head of Sir Benjamin Rudyard by him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's *Crudities* is a copy of verses with his name to them.[3]

## ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in an ensuing chapter, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the Story of Acteon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of Queen Christina.[4]

[1] Page 20. In the same place he speaks in the like, transient manner of a son of Hilliard.

[2] Page 75.——Collections of miniatures by the Olivers, Hoskins, and Cooper are still extant in the cabinets of our nobility; and particularly at Strawberry-hill, Burleigh, Woburn-abbey, Ham-house, &c.—D.

[3] [Besides those already mentioned, the following works by Hoskins were sold at the Strawberry-hill sale :—

A lady's head, supposed to be the Countess of Pembroke, wife of Earl William. Bought by John P. Beavan, Esq., for 27 guineas.

A miniature of Robert Carr, Earl of Somerset, in his latter time, the favourite of King James I. Purchased at the sale of T. Barrett, Esq., of Lees, in the year 1758. Sold for 14 guineas.

A miniature of Nicholas Burwell, brother of Sir Jeffery Burwell, grandfather of Sir Robert Walpole. Bought by the Baroness Anselm de Rothschild, Frankfort, for 30 guineas.

A miniature of Mary, Princess of Orange, eldest daughter of King Charles I. Bought by the Earl of Derby for 7*l.*; and a portrait of Mary, Princess of Orange, in a black hood. Bought by John P. Beavan, Esq., for 5*l.*—W.]

[4] [A miniature of a lady, by Alexander Cooper, was sold at the Strawberry-hill sale for 2 guineas.—W.]

PETITOT.

## ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham[1] says, she was in such favour with King Charles that he presented her and Vandyck with as much ultramarine at one time as cost him above 500*l.* If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap; and he adds that many pieces painted by her were in the possession of a widow, Lady Cotterel. Mrs. Carlisle died about 1680.[2]

## JOHN PETITOT,

(1607—1691,)

was patronised by the two monarchs who of late years have given the noblest encouragement to artists—Charles I. and Louis XIV. He deserved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

The latter was born at Geneva in 1607; his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour,[3] that Bordier,

[1] *English School.* —Sanderson, among the female painters of his time, mentions "that worthy artist Mrs. Carlisle," p. 20.—D.

[2] Her chief excellence was shown in beautiful copies of Italian pictures in miniature, like those of Isaac and Peter Oliver, of which style Charles I. was an admirer.—D.

[3] The art of enamelling was anciently practised to great perfection at Venice and Limoges; but in those times was solely applied to *orfievrie*, or goldsmith's work. By the jewellers well acquainted with the nature of the operation, figures and portraits were first attempted, having been long applied to flowers and mosaics. Petitot had been a jeweller, and has just claims to be considered not only the first, in priority of time, but of excellence. He may indeed be called the "Inventor of Portraits in Enamel," although Peter Bordier, his brother-in-law, had made

who afterwards became his brother-in-law, conceived that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success.[1] Petitot executed the heads and hands, Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chemists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern,[2] first physician to Charles, and a

several previous essays in the art, yet the praise of bringing it to perfection must be conceded to Petitot.—D.

[1] [Experience and modern science have of course added considerably to the resources of Petitot in colouring materials. All the colours used by enamel painters are metallic oxides; the principal are the oxides of lead, gold, platinum, uranium and chromium; these and other oxides are mixed with a colourless and transparent glass as a base, but different colours require to be differently treated. Silica, borax, and the red oxide of lead, form a base or *flux* for some colours. The oxides of iron and manganeze are rejected by the skilful enamel painter. Oxides of tin and antimony are used to render the enamels opaque, or white. Enamels are generally painted on plates of gold or copper, being first well covered with three successive layers of common Venetian enamel, each layer being passed through the fire and melted before the next is added. The enamel colours, when thoroughly ground and prepared, are tempered with oil of lavender and turpentine, and are laid on as all other colours, and are dried by being passed through the furnace: a process which may be repeated any number of times, the plate being always heated to a red heat; the fire is made of coke. See, on Enamel Painting, a paper by Mr. Alfred Essex,* in the *Edinburgh Philosophical Magazine* for June, 1837.—W.]

[2] Sir Theodore Turquet de Mayerne was a native of Geneva, of a noble French family, a Huguenot, whose father had fled to that city. He had the singular fortune of having been appointed principal physician to four sovereigns—Henry IV. of France, James I. Charles I. and II. He was knighted in 1624, and died at Chelsea in 1655, in the eighty-third year of his age. His skill in chemistry far exceeded that of any of his contemporaries, and he was the first who had the boldness to apply the mineral specifics, which form the basis of the modern pharmacopœia. But his application of chemistry to the composition of pigments, and which he liberally communicated to the painters who enjoyed the royal patronage, to Rubens, Vandyck, and Petitot, tended most essentially to the promotion of the art, and its eventual perfection. From his experiments were discovered the principal colours to be used for enamelling, and the means of vitrifying them. Rubens painted his portrait; certainly one of the finest now extant. It originally ornamented the Arundel collection; was then Dr. Mead's; Lord Besborough's; and is now (1828) at Cleveland-house. The *transit* of such a portrait is worth noticing. A portrait prefixed to his medical works (fol. 1701) has the following inscription: "Theod: Turquet: de Mayerne, Eques Auratus, patriâ Gallus, religione reformatus, dignitate Baro, professione alter Hippocrates, ac trium regum (Angliæ)

* Brother to Mr. William Essex, the enamel-painter.

great chemist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the king, who knighted and gave him an apartment in Whitehall. The French author of the *Abrégé de la Vie des plus fameux Peintres*, whom I copy, and am sorry to criticise while I am indebted to him, says that Vandyck, seeing some designs of Petitot at the king's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works of that master, and that his copies from Vandyck are his best performances,[1] is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny, Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of Lord Hardwicke, and is indubitably the most capital work in enamel in the world; it is nine inches three quarters high, by five inches three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautiful that can be imagined. It is dated 1642. His grace has a head of the Duke of Buckingham,

Archiater," &c. &c. Æt. 82. In this print he is represented as holding a skull. His figure is so remarkable for its apparent vigour at so advanced an age, that the skull is the only emblem of mortality. His ancestors were Barons of Aubonne.—D.

[Sir Theodore de Mayerne is the author of an interesting MS. in the British Museum (*Sloane MSS.* No. 2052), which treats of painting and other arts; it is entitled *Pictoria, Sculptoria, Tinctoria, et quæ subalternarum Artium Spectantia in Linguâ Latina, Gallica, Italica, Germanica conscripta a Petro Paulo Rubens, Van Dyke, Somers, Greenberry, Jansen, &c.* fol, No. XIX. A.D. 1620. *T. de Mayerne.* This work will shortly be published by Mr. Robert Hendrie, Jun. Eastlake, *Materials, &c.*—W.]

[1] Petitot copied from Vandyck, and afterwards at Paris from Mignard and Le Brun. His talent was not only copying a portrait with exact resemblance, but also designing a head most perfectly after nature. To this he added a softness and liveliness of colouring which will never change—a circumstance which greatly increases their value.—D.

by the same hand, with the painter's name and the date, 1640; consequently, a copy performed[1] after the duke's death. In the same collection is a portrait of a middle-aged man in armour, inclosed in a case of tortoiseshell, the person unknown, but inferior to none I have seen of this master.[2] The Duchess of Portland has another of the Duke of Buckingham exactly the same as the preceding; Charles I. and his queen, and the Lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck;[3] James II. when Duke of York, freely painted, though highly finished, and I suppose done in France;[4] a very large and capital one of his sister, Henrietta, Duchess of Orleans, exquisitely laboured;[5] a very small but fine head of Anne of Austria;[6] another of Madame de Montespan;[7] and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia, in which way I find no other account of his attempts, though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none, that I know, later than 1642, whether the Civil War did not early drive him back to France; but Bordier undoubtedly remained here some time longer, having been employed by the Parliament to paint a memorial of the battle of Naseby, which they

[1] It is evidently copied from the duke's portrait in his family-piece by Honthorst, at Kensington.

[2] Evelyn notices, vol. ii. 314, "that large piece of the Duchess of Lennox, done in enamel by Pettitot, at Whitehall."—D.

[3] [Bought at the Strawberry-hill sale by Miss Burdett Coutts, for 62 guineas.

[4] Bought at the Strawberry-hill sale by Miss Burdett Coutts, for 75 guineas.

[5] Bought at the Strawberry-hill sale by Miss Burdett Coutts, for 125 guineas.

[6] Sold at the Strawberry-hill sale for 42 guineas.

[7] Sold at the Strawberry-hill sale for 16 guineas.—W.]

presented to Fairfax, their victorious general. This singular curiosity is now in my possession, purchased from the museum of Thoresby, who bought it,[1] with other rarities, from the executors of Fairfax. It consists of two round plates, each but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom, is a representation of the House of Commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of many, even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself, on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom and richness of colouring, perhaps surpassing that great master. Under the horse one reads P. B. fecit.[2] This is the single work which can, with certainty be allotted to Bordier alone, and which demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II., during his abode in France, took great notice of Petitot; and introduced him to Louis, who, when the Restoration happened, retained Petitot in his own service, gave him a pension, and lodged him in the Louvre. Small portraits of that monarch, by this great enameller, are extremely common, and of the two queens, his mother and wife.

In 1651, he married Margaret Cuper. The celebrated Drelincourt performed the ceremony, at Charenton; for Petitot was a zealous Protestant, and dreading the consequences of the revocation of the edict of Nantes, in 1685, he begged permission of the king to retire to Geneva.

[1] I have the receipt of the executors of Fairfax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodiensis*, in the account of his own museum, given a more minute description of these enamels.

A jewel, enamelled upon gold—General Fairfax, on a chestnut horse—army in the distance. Motto, "Sic radiant fideles." On the reverse, the battle of Naseby. An inch and half diameter; 700*l.* value. Three members deputed to carry the present to him —*Ludlow's Memoirs*, fol. p. 62.—D.

[2] [Purchased at the Strawberry-hill sale, by J. P. Beavan, Esq. for 20 guineas.—W.]

Louis, who did not care to part with so favourite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff than the great Turenne's, eluded his demand; and at last, being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition, that the latter was scarce distinguishable from the former, had the mortification of not succeeding; and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore, which makes it probable that his conversion rather than his pencil had been the foundation of detaining him. He no sooner was free than he escaped, with his wife, to Geneva, in 1685. His children, who dreaded the king's wrath, remained at Paris, and throwing themselves at his feet, implored his protection. His majesty, says my author, received them with great goodness, and told them he willingly forgave an old man, who had a whim of being buried with his fathers. I do not doubt but this is given, and passed at the time, for a *bon-mot;* but a very flat witticism cannot depreciate the glory of a confessor, who has suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court favour to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profession. The King and Queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel; but the messenger, finding him departed, proceeded to Geneva, where he executed them with all the vigour of his early pencil. The queen was represented sitting on a trophy, and holding the picture of the king. For this piece he received an hundred louis-d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Vevay, a little town in the canton of Berne, where, as he was painting his wife, an illness seized and carried him off in a day,[1] in 1691, at the

[1] The greater part of this notice is taken literally from the *Lives of Eminent Painters*, by James Burgess, 8vo. 1754.—D.

age of fourscore and four. He had had seventeen children: one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died major-general, at North Allerton, in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art, and practised in London, his father often sending him his works for models. This son painted in miniature too, and left descendants, who are settled at Dublin, from one of whom the Duchess of Portland has purchased a small but exquisite head of their ancestor, by himself.

It is idle to write a panegyric on the greatest man in any vocation: that rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver,[1] seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion.[2] His biographer says, that he often

[1] [Mr. Alfred Essex, in the paper on "Painting in Enamel," already referred to, makes the following remark on this statement:—"This cannot be correct, for silver has the property of cracking the enamel in all directions every time it is passed through the fire; and hence it becomes necessary to expose plates of that metal when enamelled to a sharp heat, in order to flow the enamel, that the cracks may close. This, it is obvious, would effectually destroy the drawing of a picture, if it did no other injury. Silver, therefore, is only used for transparent enamelling; but in this application it is not so rich and beautiful as gold, and is employed only when the high value of gold is an object of consideration, as in the silver stars which are worn by the members of certain orders of knighthood, masonic emblems, military ornaments, &c."—W.]

[2] The Editor has a sincere gratification in noticing, *in this place*, that most extraordinary collection of enamels, both in point of number and excellence, by Henry Bone, R.A., enamel painter to his majesty. Such exquisite works, and those by a single hand, cannot be found in any cabinet in Europe; and they still remain in the possession of the artist, not to be divided, as a part of their curiosity and merit is the singular proof they offer of the perseverance of their ingenious author.

They exhibit, at one view, Queen Elizabeth and her court, with the most distinguished characters of her age, in eighty-three distinct portraits, rivalling those of Petitot in art, execution, and colouring, and greatly exceeding them as to dimension. The last, which has been always considered as a point of superiority, will be better shown by a small selection of the whole number. It should be particularly observed that each of them is taken from an original picture, in some of the great collections belonging to our nobility; and not from copies, as far as Mr. Bone's judgment and the liberality of their possessors have enabled him to effect. They are justly the pride of

added hands[1] to his portrait, (I have seen but one such, the whole length of Lady Southampton;) and that at Loretto there is of his work an incomparable picture of the Virgin. M. d'Heneri, a collector at Paris, possesses more than thirty of this great master's performances,[2] particularly the portraits of Mesdames de la Valiere, Montespan, Fontanges, &c. Another has those of the famous Countess d'Olonne,[3] the

his advanced age; to which collection he is still adding; and his claim to a lasting fame is confirmed by the general voice of his contemporary artists, by one of whom his merits are justly discriminated:—"Correctness of drawing is joined to a tone of colour equal to the best oil pictures, accompanied with great force, chasteness, and a richness unexampled."

| | PORTRAITS. | SIZE. | ORIGINALS. |
|---|---|---|---|
| | | Inches. | At |
| 1 | Edward Courtenay, late Earl of Devon | 8¼ by 6⅝ | Woburn-abbey. |
| 2 | Mary, Queen of Scots, æt. 17 | 9½ by 6⅞ | Hatfield. |
| 3 | Robert, Earl of Essex | 12¼ by 8⅛ | Woburn-abbey. |
| 4 | Sir F. Bacon | 12¼ by 8¼ | Gorhambury. |
| 5 | Sir F. Walsingham | 18¼ by 6⅝ | Bisham-abbey. |
| 6 | Queen Elizabeth | 9½ by 7½ | Hatfield. |
| 7 | Sir Thomas Gresham | 8¼ by 6⅝ | G. W. Taylor, Esq., London. |
| 8 | Matthew Parker, Archbishop of Canterbury | 7¼ by 6 | Lambeth. |
| 9 | Sir H. Middleton | 8¼ by 6⅝ | Goldsmith's Hall, London. |
| 10 | Queen Elizabeth, whole length | 14 by 9½ | Ditchley. |
| 11 | Charles Blount, Earl of Devon | 12¼ by 8¼ | Sandwell Hall. |

HISTORICAL SUBJECTS.

1. Bacchus and Ariadne (after the original by Titian, in the National Gallery), 18 by 16½. Honourable Miss Rushout.

2. Mars and Venus (after Rubens), 16½ by 11. The same,

3. Diana and Actæon (after Titian, at Cleveland House), 12 by 11¼. Exhibited in R.A., 1826.—D.

[The largest enamel picture that has been yet produced is a Holy Family, painted by the late Charles Muss, from a picture by Parmigiano, in the possession of Sir Thomas Baring, Bart. It measures 20½ by 15¼ inches, and was prepared for Mr. Muss by Mr. Alfred Essex. It is now in the royal collection at Buckingham-palace. Mr. Bone's collection of enamels, above noticed by Dallaway, was disposed of by public sale, after the painter's death, in 1835; but the greater number were purchased by W. J. Banks, Esq. They had been previously offered to the Government for 5,000*l*.—W.]

[1] He specifies one at Paris, of Michael l'Asne, the engraver, a large oval, with hands, of which one rests on his breast.

[2] In the Catalogue of the Royal Collection at Paris, in 1824, are enumerated, with a particular description, forty-three enamelled portraits, by the elder Petitot. They are placed upon green velvet, in their original settings, under plate glass, with a deep gold frame.—D.

[3] At Mariette's sale I bought, for a very large price, another head of the same lady, as a Diana, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled flowers, in

Duchess of Bouillon, and other ladies of the court. Van Gunst engraved, after Petitot, the portrait of Chevreau.

Of Bordier we have no fuller account than this incidental mention of him; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him![1]

I come now to other artists in the reign of Charles; and first, of Statuaries.[2]

belief, executed by Giles Legare, of Chaumont, in Bassigny, who was excellent in such works; and this, as Mariette said, was his *chef d'œuvre.**

The collection at Strawberry-hill contains twelve others, some of them by the younger Petitot, whose works of the younger Oliver are often attributed to his father—D.

[1] [Carpenter's *Pictorial Notices* contains the copy of a letter written by Sir Theodore de Mayerne, to Mr. Reade, the secretary of Sir Francis Windebank, respecting the imprisonment of James and Peter Bordier in the Inquisition at Milan. The letter is dated London, August 12, 1640.—W.]

[2] Two sculptors of considerable talent are here omitted by Walpole. They were Edward and Joshua Marshall, who appear to have been father and son.

Executed by the former are busts of Sir Robert Barkham and Maria his wife, with kneeling effigies of eight children, 1644. At Tottenham, Middlesex. At Chatham, Kent, Sir Dudley Digges (ob. 1638). An Ionic column supports an urn. At the sides are female figures as large as life, representing the four cardinal virtues. At Derby is the monument of William, Earl of Devonshire, and his countess, with their effigies, standing, of white marble, dated 1628, with busts of their four children.

*Joshua Marshall*, whose name and date, 1664, are on a scroll, completed a large and elaborate monument for Edward Noel, Lord Campden, at Campden, Gloucestershire. Two figures in shrouds, the size of life, are represented as standing within a cabinet, which has folding doors, opened. This conceit, borrowed from the French sculptors, he has likewise repeated in a monument for Anne Lady Cutts, at Swansea, Cambridgeshire.—D.

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* [Bought at the Strawberry-hill sale, by Robert Holford, Esq. for 135 guineas.—W.]

† [The twelve miniatures here mentioned were sold at the Strawberry-hill sale, as follows:—

"The Duke de Vendome, in armour," bought by William Blannie, Esq., for 12 guineas.

"The Princess Palatine," for 11*l.* 0*s.* 6*d.*

"Madame la Duchesse Palatine," bought by John P. Beavan, Esq. for 8 guineas.

These three miniatures were from the collection of the Comte de Caylus.

"La Duchesse de Montbazon, called La Belle des Belles," sold for 30 guineas.

"A portrait of Charles II." was bought by Miss Burdett Coutts, for 75 guineas.

"The enamel of Mrs. Godfrey, the mistress of James II.," was sold for 14 guineas.

"A miniature of Louis XIV," for 14 guineas.

"A miniature of Mary of Austria, queen of Louis XIV.," was bought by the Earl of Derby, for 20 guineas.

"A miniature of Madame la Duchesse de la Valiere, mistress of Louis XIV.," was bought by Miss Burdett Coutts, for 30 guineas.

"A miniature of Philippe, Duc d'Orleans," sold for 11 guineas.

"Another miniature," sold for 6 guineas.

The last, "A miniature of Mrs. Middleton, a celebrated beauty in the reign of King Charles II.," was sold for 55 guineas.—W.]

## ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for Sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the river-god which answered to the Nile, made by Stone, and a lioness on the water-gate of York-stairs. For the Countess of Mulgrave a Venus and Apollo of Portland Stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

## JOHN SCHURMAN,

born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by Sir John Baskerville; made two shepherds sitting, for Sir John Davers of Chelsea; a marble statue of Sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing: the same for a statue on Lord Belhaven's tomb;[1] a little boy on the same monument; two sphinxes for Sir John Davers; and Hercules and Antæus for that gentleman's garden, at the rate of sixteen pounds.

## EDWARD PIERCE,

father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary, who worked mostly under the second Charles; but each may be allotted to either period The father painted history, landscape[2] and architecture; but the greater part of his works, consisting of altar-pieces and ceilings of churches, were destroyed in the fire of London. One of his ceilings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the Duke of Rutland's at Belvoir.

[1] This tomb of Douglas, Lord Belhaven, is in the Church of the abbey of Holy-rood-house.

[2] James II. had one of his hand. See the catalogue.

A book of frieze-work, in eight leaves, etched in 1640, was, I suppose, by the hand of the father: as to him must be

referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, Feb. 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the Restoration, and was buried at Stamford. He had three sons, who all, says Graham,[1] became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward, the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the Royal Exchange, and of Sir William Walworth at Fishmongers'-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the Company of Painters in 1687. The bust is in their hall: a model of the head of Milton, which Vertue had, the bust of Sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce, too, carved the four dragons on the monument, at

[1] *English School.*

fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief, which is not mentioned in the account, appears by the survey of Hooke, Leybourn, and others, to have amounted to 8,000*l.* A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house, the corner of Surrey-street in the Strand, and was buried at St. Mary's-le-Savoy, in 1698.[1]

## HUBERT LE SOEUR,

one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne.[2]

[1] The busts of Sir Christopher Wren, and another likewise of Sir Isaac Newton in the Bodleian Gallery, are in a superior style of life and character. They are said to be the best resemblance of both those celebrated men now to be seen. But Pierce's chief work was an enormous monument at Little Easton, Essex, for William, Lord Maynard, who died in 1698. The monument is twenty feet high, by twelve feet wide. The figure stands upon a pedestal, and is surrounded by busts and medallions of his relatives.—D.

[2] [John of Bologna, or Giovanni da Bologna, as he is commonly called, was born at Douay, in Flanders, in 1524, and died at Florence in 1608. He is the author of two of the finest works at Florence—the marble group of three figures known as the Rape of the Sabine woman, in the Loggia de Lanzi; and the bronze Mercury in the act of springing into the air, in the gallery degl' Uffizj. This sculptor

He arrived at least as early as 1630,[1] and by the only[2] two of his works that remain,[3] we may judge of the value of those that are lost or destroyed. Of the latter were a bust

appears to have acquired his name of Giovanni da Bologna from his celebrated fountain at that place. The colossal bronze figure of Neptune, which is the principal figure of this design, is one of the masterpieces of modern art.—W.]

[1] It appears, that two French sculptors of considerable merit had passed some years in England previously to the arrival of Le Soeur, though unnoticed by Walpole, and that several of their works are sepulchral monuments of the age of Charles the First, which are not authenticated by their names.

Francis Anguier, born at Eu, in Normandy, in 1604, came to England in early life, and gained money sufficient to support him in a journey through Italy. He was held in high estimation at Paris, where he greatly distinguished himself by several monumental works upon a large scale. He died in 1669.—*D'Argenville, Vies des Fameux Sculpteurs*, 8vo, tom. ii. p. 169.

Ambrose Du Val, born at Mons, spent likewise the first part of his life as a sculptor in England, and was encouraged by the nobility, for their magnificent tombs. He returned to France to follow the commands of the Minister Colbert, after a residence of some years. In 1663, he sculptured the monument of Henri de Bourbon-Condé, from a design by Perault.—*Le Noir, Monum. Franc.* tom. 315.—D.

[2] I have been told the monument of the Duchess of Lennox was Le Soeur's, but I am not certain of it.

[3] Vertue was not entirely informed, as to the genuine relics of the art of Hubert Le Soeur, which are still extant. The following are authenticated :—

A bronze bust, larger than life, of James I. was placed over the chief entrance of the Banqueting-room, Whitehall ; copied from a portrait.

In Westminster-abbey, the figure of Sir George Villiers, and the monument of Sir Thomas Richardson, a Judge, in his full habit : inscribed, "Hubert Le Soeur Regis Sculptor faciebat, 1635."

Six bronze statues above mentioned are particularized by Peacham.—*Complete Gentleman.*

"In the garden at St. James's, there are also half a dozen brasse statues, rare ones, cast by Hubert Le Sueur, his Majesties Servant, now dwelling in St. Bartholomew's, London ; the most industrious and excellent statuary in all materials, that ever this country enjoyed.

"The best of them is the Gladiator, molded from that in Cardinal Borghese's villa, by the procurement and industry of ingenious Master Gage. And at this present the said Master Sueur hath divers other admirable molds to caste in brasse for his Majesty, and among the rest, that famous Diana of Ephesus, before named. But the great horse with his majesty upon it, twice as great as life, and now well-nigh finished, will compare with that of the New Bridge at Paris, or those others at Florence, and Madrid, though made by Sueur his master, John de Bolonia, that rare workman, who not long since lived at Florence. At York-house, also, the galleries and rooms are ennobled with the possession of those Roman Heads and Statues which lately belonged to Sir Peter Paul Rubens, Knight, that exquisite painter of Antwerp ; and the garden will be renowned so long as John de Bologna's Cain and Abel stand erected there, a piece of wondrous art and workmanship. The King of Spain gave it his Majesty, at his being there, who bestowed it on the late Duke of Buckingham. And thus have we of late years a good sample of this sort of antiquities; accompanied with some novelties, which cannot but fall short of those in other countries, where the love and study of them is far ancienter, and the means to come at them easier.

"It is not enough for an ingenious gentleman to behold these with a vulgar eye, but he must be able to distinguish them, and tell who and what they be."

The Gladiator is now at Hampton-court, having been removed from the head of the canal in St. James's Park, where it had stood during the reign of Charles the Second.

*Charles*

of Charles I.[1] in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal. The fountain at Somerset-house with several statues; and six[2] brazen statues at St. James's. Of those extant are, the statue in brass of William Earl of Pembroke in the Picture Gallery at Oxford,[3] given by the grandfather of the present earl; and the noble equestrian figure of King Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpractised eye. This piece was cast in 1633, in a spot of ground near the church of Covent-garden; and not being erected before the commencement of the civil war, it was sold by the Parliament to John Rivet, a brazier living at the dial near Holborn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground till the Restoration. They had been made at the expense of the family of Howard of Arundel,[4] who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expense of the crown, about 1678,[5] by an order from the Earl of Danby, afterwards Duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac, who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the Close.[6]

*Charles the First's Catalogue*, p. 27.

"A model, in small, of the equestrian statue of Charles I., now erected at Charing-cross.

"A bust of the King, as large as life, standing on a black square touchstone pedestal. Done by the Frenchman Le Soeur."—D.

[1] Vanderdort's Catalogue, p. 180. I believe this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

[2] Peacham.

[3] This excellent statue was originally intended to have been placed in the first court, at Wilton. Rubens was the patron of Le Soeur, and made the sketch from which it was cast.—D.

[William, Earl of Pembroke, was chancellor of the University of Oxford from 1616 to 1630.—W.]

[4] Waller wrote verses on this statue, which were certainly not his best.—D.

[5] [Le Soeur must have been then some years dead, and therefore never saw the statue in its place. As the pupil of John of Bologna, who died in 1608, he must have been born about 1580, and was therefore a man of between fifty and sixty years of age when this statue was made, 1633.—W.]

[6] [The following documents, respecting the equestrian statue of Charles I., and other works by Le Soeur (*Sueur*), are given in Carpenter's *Pictorial Notices*, &c.

## ENOCH WYAT

carved two figures on the water-stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the king's statues, which, during the troubles, were thrust into Whitehall-garden, and which it seems were too heathenishly

The first is a copy of an agreement drawn up by Sir Balthazar Gerbier, for the Lord Treasurer Weston, dated January 16, 1630.

"For the Scrivener

"To prepare a draught for the right Honnorable Lord Weston Lord Hey Tresorier of England, for an agreement made with one Hubert Le Sueur for the casting of a Horse in Brasse bigger then a greate Horse by a foot; and the figure of his Maj. King Charles proportionable full six foot, which the aforesaide Hubert Le Sueur is to perform with all the skill and workmanship as lieth in his powwer, and not onley shall be obliged to employ at the saide Worcke such worckmen onder his direction as shall be skilfull able and caerful for all parts of the Worcke but also to cast the said Worcke of the best Yealouw and red copper and caerfully provide for the strengthning and fearme ophouldinge of the same, one the Pedestall were itt is to stand one, at Roehampton in the right Hand the Lord Hey Tresorier his garden.

"The saide Sueur is also to make a perfect modell of the saide Worcke, of the same bigness as the copper shall be, in the making wereof he shall take the advice of his Maj. Ridders of greate Horses, as well for the Shaep of the Horsse and action as for the graesfull shaepe and action of his Maj. figure one the same. Which beeinge performed, with the approbation of his Majt. and content of his Lordp., the afore saide Le Sueur is to have for the intyre worck and full finisheing of the same in copper and setting in the place where it is to stand, the somme of six hundred pounds to be paied to him in manner followinge.

"Fifty pounds att the insealing of the contractt. Three Moneths after (by which tyme the Modell is to finished, and approvved by his Maj. and his Lords) hundred pound more. When the worcke shall be readdy to be cast in copper, is to receave two hundred pound more.

"When it appeered to be perfectly cast, then is to receave hundred and fifty pound more. And when the worke is fully and perfectly finisshed and sett at Roehampton, the last remaining hundred pound. Which worcke the said Sueur ondertaketh to performe in achtien moneth, the time beginning the day the covenant shall be dated."

The facts stated in the text show that this statue, if that at Charing-cross is alluded to, was executed under different circumstances from those noticed in the above copy of agreement.

The two following documents are also interesting:—

"17 of Junii 1638.

"I Hubert Le Sueur sculptor have bargained with the Kinges Ma$^{tie}$ of Great Britaine to cast in brasse two statues of five footes and 8 inches high. One that representeth our late Souveraine Lord Kinge James and the other our Souveraine Lord Kinge Charles for the summe of 340$^{li}$ of good and lawfull money of England to be paid in this manner viz$^{t}$ 170$^{li}$ before hand and the other 170$^{li}$ when the work shall be finished and delivered to the surveyor of his Ma$^{ties}$ Works in March ensuinge, and the said Hubert Le Sueur is to receive the aforesaid summes w$^{th}$out paying any Fees for the Receipt thereof. HUBER LE SUEUR.

"I was present and wittness to this bargain.

"INIGO JONES.

"Your Royall Ma$^{tie}$ is most humbly besought gratiously to give order for the payment of one hundred pounds for a mercury delivered for her Ma$^{ties}$ Fountain.

"30$^{li}$

naked to be exposed to the inflammable eyes of that devout generation.[1]

## ZACHARY TAYLOR

lived near Smithfield, was a surveyor and carver to the king, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and twopence per foot. He carved some things too at Wilton.[2] Mr. Davis, of the Tennis-court at Whitehall, had a good portrait of Taylor, with a compass and square in his hands.

## JOHN OSBORN

was another carver of that time. Lord Oxford had a large head in relievo on tortoiseshell of Frederic Henry, Prince of Orange; and these words, Joh. Osborn, Angl. Amstelod. fecit, 1626.

## MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medallists. He was a rival of the former, who used puncheons for his

"30li item for yor Maties Pourtraite wth the Imperiall crowne, wholly guilt (which piece if it should be rejected or neglected would turn to your poor petrs great confusion) what your Matie shall please.

"Item for Three Patternes two of Venus and one of Bacchus (alle of Waxe) each for 3li faict 9li.

"All which pieces have been delivered by

"Your Maties most humble obedient and unworthy Praxiteles,

"Le Sueur."—W.]

[1] We are minded of Pope Paul IV. and his *reforming* M. Angelo's picture of the Last Judgment, in the Sistine Chapel. Daniel de Volterra was employed by him, to add decorous draperies to the naked figures; and was therefore facetiously called by his contemporaries, "*Il Braghettone.*" M. Angelo, when the Pope's intention was first communicated to him, replied, "That what his Holiness wished was very little, and might be easily effected; for, that if he would only *reform* the opinions of mankind, the picture would be *reformed* of itself."—*Duppa's M. Angelo*, 8vo. p. 198.

According to Sanval, Anne of Austria, during the minority of her son, Louis XIV., from extraordinary devotion, caused statues and fresco paintings, by Leonardo da Vinci, Nicholas le Roux, &c. to be taken from the palaces of Château de Madrid and Luxembourg, where they had been placed by Francis I. and valued at 100,000 crowns, not merely to be reformed, but utterly annihilated. Her zeal was even more exemplary than that of the Pope above mentioned.—D.

[2] One Bowden, a captain of the trained bands, was another carver at Wilton, I believe, at the same time with Taylor.

graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said,[1] with much judgment, freedom, and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

## ——GREEN,

a seal-cutter, is only mentioned in a letter[2] to the Lord Treasurer from Lord Strafford, who says he had paid him one hundred pounds for the seals of Ireland, but which were cut in England.

## CHRISTIAN VAN VIANEN.[3]

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief was Vianen, whose works are greatly commended by Ashmole.[4] Several pieces of plate of his design were at Windsor, particularly two large gilt water-pots, which cost 235*l.*, two candlesticks weighing 471 ounces; (on the foot of one of them was chased Christ preaching on the Mount; on the other, the parable of the Lost Sheep;) and two covers for a Bible and Common Prayer-Book, weighing 233 ounces: the whole amounting to 3,580 ounces, and costing 1,564*l.*, were, in the year 1639, when the last parcels were delivered, presented as offerings by his majesty to the chapel of St. George. But in 1642, Captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in *Dugdale.* An agreement was made with the Earl Marshal, Sir Francis Windebank, and Sir Francis Crane, for plate to be wrought for the king at twelve shillings per ounce; and before the month of June, 1637, he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt, for Vianen complained that by the expense

[1] *English School.*
[2] *Strafford Papers*, June 9, 1633.
[3] He was at Nuremberg. See Wren's *Parentalia*, p. 136.
[4] *Order of the Garter*, p. 492.

of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides, four plates chased with the story of Mercury and Argus.[1] Mr. West has two oval heads in alto-relivo, six inches high, of Charles and his queen, with the initial letters of the workman's name, C. V. Lond. The Duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen, with huntings on the border, well designed, but coarsely executed. That salver was bequeathed to Charles, Duke of Somerset, by the widow of Earl Algernon, High Admiral, whose seal, admirably cut by Simon, the Duke has also. The Earl of Exeter has a bason and ewer (bought at the sale of the same Duke of Somerset) with the name of C. Van Vianen, 1632, at bottom of the ewer. There were others of the name, I do not know how related to him. The king[2] had the portrait of a Venetian captain, by Paul Vianen; and the Offering[3] of the Wise Men, by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen, above mentioned.[4] Christian Vianen had a very good disciple,

## FRANCIS FANELLI,[5]

a Florentine, who chiefly practised casting in metal, and though inferior to Le Soeur, was an artist that did credit to the king's taste. Vanderdort mentions in the royal collection a little figure of a Cupid sitting on a horse running, by Fanelli, and calls him *The one-eyed Italian.* The figures of Charles I. and his queen, in niches in the quadrangle of St. John's-college, Oxford, were cast by him, and are well designed. They were the gift of Archbishop Laud, and

[1] Vanderdort's Catalogue, p. 74. [2] Vanderdort's Catalogue, p. 137.
[3] Vanderdort's Catalogue, p. 155.
[4] Mr. Pennant mentions a piece of embossed plate, exhibiting the Resurrection, inscribed P. V. 1605. Perhaps the father of these artists was named Paul.
[5] [Füssli, *Künstler-lexicon*, has suggested that this is Francesco Fancelli, the son of Carlo Fancelli, and born in 1627, at Rome, where he died in 1681. (*Pascoli.*) But this inscription on the head of Prince Charles, 1640, mentioned in the text, appears to explain away this conjecture.—W.]

were buried, for security, in the civil war. William, Duke of Newcastle, was a patron of Fanelli, and bought many of his works, still at Welbeck: particularly a head in brass of Prince Charles, 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor Magn. Brit. regis;—and several figures in small brass: as, St. George with the dragon, dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a Turk, each on horseback, and a centaur with a woman. By the same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze:—A head of Edward, Lord Herbert of Cherbury, the author, in the possession of the Earl of Powis; and two different of the Lady Venetia Digby, wife of Sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line—"Uxorem vivam amare voluptas, defunctam religio." One of these was probably saved from her monument. See vol. i. p. 323. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other, in twenty-one leaves, was published by Van Merle, at Paris, 1661, engraved, as Vertue thought, by Faithorne, who was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.[1]

[1] To this account, collected from Charles the First's Catalogue by Vanderdort, the Editor can offer only an inconsiderable addition. The following are known to be the works of Fanelli:—

Monumental bust of Lady Cottington. Copper gilt. Westminster-abbey.

Ditto. Robert Ayton, Esq. Bronze. Ditto.

Sir Robert Stapylton.

King Charles I. with an ermine robe. Bronze. Hammersmith.

King Charles I. Copper. Bodleian Library, Oxford. This highly-finished bust is in armour, with lions' heads on the shoulders, falling collar, and sash; larger than life.

Penelope Noel, 1633. White marble. Campden. Gloucestershire. And with most probable conjecture.

The full-length recumbent figures of Abraham Blackleech, Esq., and his lady, in Gloucester Cathedral, of white marble.

The same of Mrs. Delves. Horsham, Sussex.

In comparing the works of Fanelli with those of Le Soeur, a higher degree of finishing, but less boldness of design, will be immediately observed. Fanelli had a more delicate chisel in marking out the lace and drapery of Vandyck's portraits, which were his models; the design being merely that of a portrait in marble; and, as substituting form for colour, partakes in every instance more of Gothic stiffness than of classical life and ease. His busts, indeed, have a Roman air, acquired probably in the school of Bernini, or others of his countrymen.—D.

## THEODORE ROGIERS

is mentioned by Vanderdort,[1] as the chaser of five square plates of silver with poetic stories, in the king's collection; and he made a ewer from a design of Rubens, mentioned in the life of that painter. He must not be confounded with William Rogers, an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the Medallists of King Charles. Briot has been mentioned under the preceding reign. He and T. Simon, his disciple, possessed the royal favour until the beginning of the troubles, when Simon falling off to the Parliament,[2] a new medallist was employed on the few works executed for the king during the remainder of his life; his name was

## THOMAS RAWLINS.

The first work by which he was known to the public was of a nature very foreign from his profession; in 1640, he wrote a play called "The Rebellion,"[3] and afterwards a comedy, called "Tom Essence."[4] He was appointed engraver to the mint, now become ambulatory, by patent in 1648, having in the preceding year, while the king was at Oxford, struck a medal on the action of Kintonfield. Under the date on the reverse is the letter R sideways.[5] The next year he struck another after many offers of peace had been made by the king and been rejected; on the reverse are a sword

[1] Pages 73, 74.

[2] I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the Queen of Sweden was in love with him, and at last had an ambition of being a bishop.

[3] See *Langbaine*, p. 117. Subjoined to a book called *Good Friday*, being meditations on that day, printed in 1648, is a collection of poems called Calanthe; by T.R., who, by the presentation-book, Mr. Oldys found was our Thomas Rawlins.

[4] See Notes to *Dryden's Poems*, published in four volumes, 1760, p. lxxxii. vol. i.

[5] *Evelyn*, p. iii. No. 32.

and a branch of laurel; the legend, *In utrumque paratus.* The R. under the bust of the king. In 1644, he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, Guliel. Parkhurst Eq. aurat. custos Camb. et monet. totius Angliae 1623. Oxon. 1644. R sculps. I take for granted this Sir W. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of Sir Hans Sloane, and is now in the museum, as was and is, an oval piece of gold of Charles II., the reverse a ship; better workmanship than the preceding. There is but one piece more certainly known for his, a cast in lead, thus inscribed: Rob. Bolles de Scampton in com. Lincol. Baronet; under the shoulder T. Rawlins F. 1665. There might be, and probably were, other works of his hand, to which in prudence he did not set his name. Such is the bold medallion of Archbishop Laud, struck in 1644. He was employed by the crown until 1670, when he died. There is a print of his wife, with this inscription: Dorothea Narbona uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I. et Carol. II. D. G. magn. Brit. Franc. et Hiber. regum. In Fleckno's works, published in 1653, in "Poem on that excellent cymelist or sculptor in gold and precious stones, &c. Tho. Rawlins."

## JOHN VARIN, OR WARIN,

(1604—1672,)[1]

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English. There are four such pieces in the collection of Mr. West; the first, a large medallion cast, Guil. fil. Rob. Ducy mil. et baronet. ætat suae 21, 1626. Another, a cast medal of Philip Howard S. R. E. Card. Norfolk.

[1] [Jean Varin was born at Liege in 1604, and died at Paris in 1672. He was Conducteur Général des Monnoies, and Graveur Général des Poinçons.—De Fontenai, *Dictionnaire des Artistes.*—W.

Endymion Porter, ætat. 48, 1635. And Margareta, uxor, æt. 25. 1633. I have a good medal of Cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money, and having forced his daughter, who was beautiful, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so."—V. *Lettres de Guy Patin;* and *Recreations Histor.* vol. i. p. 75, 1768.[1]

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

## INIGO JONES,

(1572—1652,)

who, if a table of fame like that in the *Tatler* were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his grammar, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and King Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiæ [which, I fear, are the characteristics of these volumes] and some catalogue of his works.

He was born about 1572, the son of a clothworker, and by the most probable accounts bound apprentice to a joiner; but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great lords at court; some say, it was the Earl of Arundel; the greater[2] number that

[1] [This was Nov. 10, 1651. The whole passage is quoted by De Fontenai.—W.]
[2] Among whom is Loyd in his *Memoires*, p. 577.

Vandyck. pinx.t H. Ogle. sculp.t

INIGO JONES.

it was William, Earl of Pembroke; though against that opinion there is at least a negative evidence, which I shall mention presently. By one of these lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed,[1] and for which he had a talent, as appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived *Whitehall.* In the state of Venice, he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act,[2] we are not told, though it would not be the least curious part of his history. Certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark, and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and Queen Anne took him in the quality of her architect to Scotland. He served Prince Henry[3] in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that prince, with whom at least all his lamented qualities did not die, Jones travelled

[1] The earliest instance of the employment of Inigo Jones as an architect, which the Editor has discovered, was when James I. visited Oxford, in 1605, he being then thirty-three years old, when he was retained by the University to prepare for the masquerade. In Leland's *Collectanea*, Append. vol. vi. p. 647: "They hired one Mr. Jones, a *great traveller*, who undertook to further them much, and to furnish them with rare devices, but performed little to what was expected. He had for his pains as I have constantly heard 50*l.*" This notice fixes his earliest visit to France and Italy to a period before 1605.—D.

[2] Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn, are said to be designed by him.

The grand piazza, or square at Leghorn, was completely under the auspices of Ferdinand I. (of the Medici family) who died in 1609. Jones was then young, in practice at least; and it is not probable that, as a foreigner, he should have been preferred before the Tuscan architects; but he took the leading idea of Covent-garden from Leghorn, upon which, whoever has seen both, will allow that Jones has improved upon the original plan. Evelyn says, that "it was built after the model of that in Legorne."—D.

[3] He was master of the works to Prince Henry. No painter is mentioned. *Archæologia.*—D.

once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo which are less pure, and border too much upon that bastard style which one calls *King James's Gothic.* Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs.[1] The surveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example, till the whole arrears were cleared.

In the reign of James, I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majesty's works, for certain scaffolds and other works by them made, by the command of the Lord Chamberlain, against the arraignment of the Earl of Somerset and the countess his lady. The expense was twenty pounds.

In the *Fœdera*,[2] is a commission to the Earl of Arundel, Inigo Jones, and several others, to prevent building on new foundations within two miles of London and the palace of Westminster.

In 1620, he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing who were the founders of Stonehenge. His ideas were all romanized; consequently, his partiality to his

[1] Of this exuberant style of ornament, the north and south sides of the quadrangle of St. John's-college, Oxford, are a remarkable specimen, and copy the faults rather than the excellence of his great exemplar Palladio, as seen at Vicenza. The busts between the arches, and the heavy foliage and wreaths, under the alcoves, are certainly unclassical. Palladio and Scamozzi had preceded Jones, by some years, but were the architects whose works presented themselves most frequently in his two visits to Italy. Carlo Maderno was engaged in building St. Peter's, when he was at Rome. Francis Mansart, in France, was then rising into fame for his construction of châteaux and palaces; the taste upon which he then formed himself was improved by his own native genius.—D.

[2] Vol. xviii. p. 97. See also, in the *Strafford Papers*, some letters of Mr. Garrard, which contain an account of proceedings under that commission, by virtue of which twenty newly-erected houses in St. Martin's-lane were pulled down.

favourite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman temple. It is remarkable, that whoever has treated of that monument, has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses. Where there was so much room for visions, the Phœnicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little Stonehenge in Ireland, built by the Druidess Gealcopa, (who does not know the Druidess Gealcopa?) who lived at Inisioen, in the county of Donegal.[1]

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced till the year 1633, when Laud, then Bishop of London, laid the first stone, and Inigo the fourth. In the restoration of that cathedral he made two capital faults.[2]

[1] See a summary of this controversy in the life of Inigo Jones, in the *Biographia Britannica*:—

Concerning that inexplicable subject, the real origin of Stonehenge, these conjectures are justly ridiculed by Walpole, The hypothesis, by no means more happy than many others, was, that it was a temple of the Tuscan order, built by the Romans, during their possession of this country, and dedicated to the worship of Cælus, or Terminus. In 1655, Webb, who may be considered as his legitimate successor, published in London, small folio, *Stonehenge Restored*, reprinted 1655, and since followed by an endless and now forgotten controversy. Webb has dedicated this work to Philip, Earl of Pembroke, and says, "This discourse of Stonehenge is moulded off and cast into a rude form, from some few indigested notes of the late judicious architect, the Vitruvius of his age, Inigo Jones. Accept it in his name;" and he afterwards mentions, "King James being on a progress at Wilton, in 1620, sent for Inigo Jones, whom he ordered to produce out of his own practice in architecture, and experience in antiquities, whatever he could possibly discover concerning this of Stonehenge." Webb's assertion respecting the *indigested notes*, renders it extremely problematical whether they were ever presented to that king; for that Jones purposely delayed their completion before his death, and did not publish them during the reign of his son, seems to prove that he took no real interest in the question. Dryden honoured Dr. Charlton with an epistle in verse, upon his *Chorea Gigantum.*—*Works by Warton*, vol. ii. p. 103.—D.

[2] The great repair or restoration of St. Paul's, by JONES, presented a pile of massive ugliness, which neither before nor since has been imagined or executed; resembling the Egyptian pyramids, in style, much more than any ecclesiastical building in Europe. Perhaps he might intend that such heavy plainness should contrast more strongly with the portico, which was the redeeming feature of the whole design, and which for grandeur and extent must be considered as an admirable example of his talent. It no longer remains to be seen, but a very accurate idea of it is afforded by Hollar's engraving in *Dugdale's History*. A brief description may claim the attention of the curious reader.

This

He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral.[1] Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloister beneath seems oppressed by the weight of the building above.[2]

The authors of the Life of Jones place the erection of the Banqueting-house in the reign of King Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our kings; but so complete in itself, that it stands a model of the most pure and

This portico, according to the scale of Harris's plan, was 200 feet in length, 50 in depth, and 40 at the least in height, to the top of the parapet and balustrade. There was no pediment. The architect had intended to place instead, ten statues of English kings, who had been benefactors to the church. Kings James and Charles only had found a station in the centre, with an isolated and poor effect; not to be attributed to the designer. The portico was octostyle, of the Corinthian order, having pilasters at each angle and three columns on either side. Jones certainly considered this as the grandest work which he was allowed to bring to completion. The inscription on the architrave was, "CAROLUS *Dei gratia M. Brit. Franc. et Hib. Rex Templum Divi Pauli vetustate consumptum, restituit Porticû.* A.D. 1639." We learn from Dugdale, that "this most magnificent and stately portico the king erected, at his own charge, at the west end, where he placed the statues of his father and himself, for a lasting memorial of this their advancement of so glorious a work; which portico was intended to be an ambulatory for such as usually walk in the body of the church, and disturb the solemn service of the choir," (p. 143.) It is well known to those who are acquainted with the habits and customs of gentlemen of all descriptions in London, in the reigns of Elizabeth and James, that the nave of St. Paul's was their daily resort for conversation and news. The fourth chapter of Decker's *Gull's Hornbook* is entitled, "How a gallant should behave himself in Paul's walk."

Of the fate of this structure after the abrogation of royalty, we are thus informed. "During the usurpation, the stately portico, with the beautiful Corinthian pillars, being converted into shops for seamstresses and other trades, with lofts and stairs ascending thereto—the statues had been despitefully thrown down, and broken in pieces."—P. 148.

In neither of the plans made by Sir Christopher Wren does there appear any intention of adopting or preserving it, perhaps from extreme difficulty, rather than underrating its decided architectural merit.—D.

[1] It is intended to supersede this work of Jones by one of Gothic design.—D.

[2] In Dugdale's *Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded till about 1617. The charge was estimated at 2,000*l*.. It was finished in five years, and consecrated on Ascension-day, 1623, by the Bishop of London, Dr. Donne preaching the sermon.

beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design.[1] The four great sheets are evidently made up from general hints; nor could such a source of invention and taste as the mind of Inigo, ever produce so much sameness. The strange kind of cherubim on the towers at the end are preposterous ornaments, and whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings.[2] The circular court is a

[1] Many distinct designs, both plans and elevations, came into the possession of Dr. George Clarke, of Oxford (who was celebrated for his practical skill in architecture), as well as the copy of Palladio, hereafter to be noted. These have, in several instances, been connected into one plan, and that designated "Whitehall." It is evident that those published in the *Vitruvius Britannicus* (fol. 1717) could not be genuine, but a *cento* made up from such detached pieces, with very heterogeneous application of them. They are said to have belonged to W. Emmett, Esq., of Bromley, and claim to be the same presented to Charles I. in 1639. Aubrey (vol. i. p. 413) says that John Oliver, the city surveyor, had *all* Jones's MSS.; but he must surely mean those which Webb, his son-in-law and successor, had not. Lord Burlington probably procured those which were not in the possession of Dr. Clarke.

Kent's edition of the works of Inigo Jones was published first in 1727; with additions, in 1744; lastly, in two volumes in folio, 1770.

Upon inspecting these, we are naturally led to discover the Banqueting-house, and the intended corresponding chapel, which are seen *precisely*, in only one of them.—*MSS. Lansdowne, Brit. Mus.* No. 730. Survey or ground plot of Whitehall.—D.

[2] To excite our admiration of the grandeur of conception with which the genius of Inigo Jones had inspired him, in the formation of a palace, not inferior either in extent or magnificence to those of the Roman emperors, it will be necessary only to give the admeasurement, from the authority on which we may best rely. The plans above described agree generally as to the ground plot, although they differ so greatly as to the details of the elevation. The whole formed an oblong square, and consisted of seven courts, of which six were quadrangular. That in the centre of the building was larger than the other two chief divisions—and these were again subdivided into three courts, the centre one of which, on the north side, had two galleries, with arcades, and that on the south a circular court, which was called "the Persian," of a diameter of 210 feet, bounded on the ground floor by an open arcade. The piers between the arches were decorated with figures of Persian warriors in captivity. The upper story was ornamented between each window by Cariatides, bearing Corinthian capitals, placed on their heads, with an entablature of that order, and the whole finished by a balustrade. The origin and history of such figures are well known to every scientific architect. It is amusing, and perhaps instructive, to contrast the judgment of an amateur by that of a professor of architecture. Sir William Chambers decides, that "there are few nobler thoughts, in the remains of antiquity, than Inigo Jones's 'Persian court;' the effect of which, if properly executed, would have been surprising and great, in the highest degree."—*Civil Architecture*, Edit. Gwilt, 8vo. p. 251.

Towards Westminster one front would have extended 1,152 feet, and that towards the park, including the present Banqueting-house, 720. The interior space of this room is the largest in England, with the exception of Westminster-hall, as it contains a greater number of cubic feet. It has dimensions of 115 feet length, 60 breadth, and 55 height.—D.

picturesque thought, but without meaning or utility. The whole fabric, however, was so glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very Banqueting-house.

In 1623 he was employed at Somerset-house,[1] where a chapel was to be fitted up for the infanta, the intended bride of the prince.[2] The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards, on the designs of Inigo, as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both king and queen. His fee as surveyor was eight shillings and fourpence per day, with an allowance of forty-six pounds a year for house rent, besides a clerk, and incidental expenses. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notice.

During the prosperous state of the king's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Jonson was the laureate; Inigo Jones the inventor of the decorations; Laniere and Ferabosco composed the symphonies; the king, the queen, and the young nobility, danced in the interludes.

[1] We may regret that the garden front of old Somerset-house has been destroyed. It was taken down to give place to the enlarged design of Sir W. Chambers, which has now risen under more fortunate auspices, and was begun in 1774.

Few of Jones's works were more exempt from some of his faults, or exhibited a more elegant simplicity. There was a rustic arcade of five arches only, as many windows with alternate dressings, as at Whitehall, between Corinthian pilasters, which were duplicated at either end. In Gwilt's edition of Chambers (8vo. 1825), is a small but satisfactory engraving of it. It was formerly the repository of some of the best of Charles the First's collection of pictures.—D.

[2] Sir H. Bourgchier, in a letter to Archbishop Usher, dated July 14, 1623, says, "The new chapel for the infanta goes on in building. There was another chapel erected for her at St. James's, of which Don Carlos Colonna laid the first stone."—V. *Rushworth*.

We have accounts of many of these entertainments, called masques: they had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenaei, or solemnities of masque and barriers, performed on Twelfth-night, 1606, upon occasion of the marriage of Robert, Earl of Essex, and the Lady Frances, daughter of the Earl of Suffolk; at court; by Ben Jonson. Master Alphonso Ferabosco sung; Master Thomas Giles made and taught the dances.

Tethys's Festival, a masque, presented on the creation of Henry, Prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by Master Inigo Jones. This was called the queen's wake. Several of the lords and ladies acted in it. Daniel owns that the machinery, and contrivance, and ornaments of the scenes, made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall, on the nuptials of the Palsgrave and the Princess Elizabeth, invented and fashioned by our kingdom's most artful and ingenious architect, Inigo Jones; digested and written by the ingenious poet, George Chapman.[1]

Jones had dabbled in poetry himself. There is a copy of verses by him, prefixed to Coryat's *Crudities*, among many others, by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's Anniversary, a masque at court, before King James I., 1625. Inventors, Inigo Jones and Ben Jonson.

Love's Triumph, 1630, by the king and nobility; the same inventors.

Chlorida, the queen's masque at court, 1630. The same.

Albion's Triumph, a masque presented at court, by the king's majesty and his lords, on Twelfth-night, 1631; by Inigo and Jonson.

The Temple of Love, a masque at Whitehall, presented

[1] Chapman was an intimate friend of Jones, and in 1616 dedicated his translation of *Musæus*, "To the most generally ingenious and learned architect of his time Inigo Jones, Esq., surveyor of his majesty's works." (See *Wood's Athenæ*, p. 591.) Jones made the monument for Chapman in the churchyard of St. Gyles.

by the queen and her ladies, on Shrove Tuesday, 1634, by Inigo Jones, surveyor, and William Davenant.

Coelum Britannicum, a masque at Whitehall, in the Banqueting-house, on Shrove Tuesday night; the inventors, Thomas Carew, Inigo Jones.[1]

A masque presented by Prince Charles, September 12, 1636, after the king and queen came from Oxford to Richmond.

Britannia Triumphans, a masque presented at Whitehall by the king and his lords on Twelfth-night, 1637.

Salmacida Spolia, a masque presented by the king and queen at Whitehall, on Tuesday, January 21, 1639. The invention, ornaments, scenes, and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung by William Davenant, her majesty's servant.

Love's Mistress, or the queen's masque, three times presented before their majesties at the Phœnix, in Drury Lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masques, scenes, &c,

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben;[2] in which, whoever was the aggressor, the turbulent temper of Jonson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured

[1] *MSS. Lansdowne Brit. Mus.* No. 1171, fol. Original ground plots and profiles of scenes erected at the new masquing-house, being eight in number, by Inigo Jones.—D.

[2] The editor of Ben Jonson's works, in the best edition which has been hitherto given of them, considers the evidence adduced to prove that his *Volpone* was Sutton of the Charter-house, and *Lantern Leather-head*, Inigo Jones, as without just foundation, resting on an erroneous application of those characters, transmitted by popular tradition. He says that Jones went to Italy in 1612; and that he remained there during several successive years. *Bartholomew Fair* appeared in 1614; and thence he infers that Inigo was not the person he intend to satirize, but the designer of the masques, who succeeded him, rather than a man absent from England.

Mr. Gifford resents this criticism, which he calls "scurrilous;" but we must not be surprised that the refined sentiments of the aristocratic WALPOLE should vary so diametrically from those of the vigorous translator of *Juvenal*, upon this subject.—D.

out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his cotemporaries were willing to think wit, because they were afraid of it; and which only serves to show the arrogance of the man who presumed to satirize Jones and rival Shakspeare. With the latter, indeed, he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Jonson translated the ancients, Shakspeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones, was Philip, Earl of Pembroke.[1] In the Harleian Library was an edition of *Stonehenge*, which formerly belonged to that earl, and the margins of which were full of strange notes written by him, not on the work, but on the author, or anything else. I have such another common-place book, if one may call it so, of Earl Philip, the life of Sir Thomas More. In the *Stonehenge* are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his lordship calls, Iniquity Jones; and says, he had 16,000*l.* a year for keeping the king's houses in repair. This might be exaggerated, but a little supplies the want I have mentioned of any records of the rewards bestowed on so great a man. It is observable that the earl, who does not spare reflections on his architect, never objects to him his having been maintained in Italy by Earl William; nor does Webb, in his preface to *Stonehenge*, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither.[2] Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a history of the arts and *belles lettres*. Sir Philip Sidney wrote his *Arcadia* there for his sister;

[1] R. R. Symondes calls him the bawling coward.

[2] From the following circumstance it may be inferred that neither the Earls of Pembroke nor Arundel were the first patrons of this celebrated architect. Jones, it is already proved, had returned to England from his first visit to Italy, in 1605. In that same year, Lord Pembroke was only a few years more, and Lord Arundel just of age. (*Collins's Peerage.*) His Christian name Inigo is the Spanish for Ignatius.—D.

Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, Earl Thomas completed the collection of pictures, and assembled that throng of statues, and the last Earl Henry has shown, by a bridge designed by himself, that had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars; some, indeed, neither of the one nor the other. Albins, in Essex, I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich ceilings, but all entirely of the King James's Gothic. Pishiobury in Hertfordshire is said to have been built by him for Sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at Lord Barrington's in Berkshire. The middle part of each end of the quadrangle at St. John's, Oxford, is ascribed to him. The supporters of the royal arms are strangely crowded in over the niches; but I have seen instances of his over-doing ornament. Charlton-house, in Kent, is another of his supposed works; but some critics have thought that only the great gate at the entrance and the colonnades may be of his hand. The cabinet at Whitehall for the king's pictures was built by him, but we have no drawing of it.[1] At St. James's, he designed the queen's chapel. Surgeons'-hall[2] is one of his best works; and of the most admired, the arcade of Covent-garden and the church—two structures, of which I want taste to see the beauties. In the arcade there is nothing remarkable; the pilasters are as errant and homely stripes as any plaisterer would make. The barn roof over the portico of the church strikes my eye with as little idea of dignity or beauty[3] as it could do if it

[1] There is a view in Pennant's *London*, taken from a drawing by Levines.—D.

[2] Surgeon's-hall and theatre were repaired by Lord Burlington. "A compliment not greater than is due to Inigo Jones, but the greatest any modern can receive or bestow." *Ralph's Review.*—D.

[3] In justice to Inigo, one must own, that the defect is not in the architect, but

covered nothing but a barn. The expense of building that church was 4,500*l.*[1] Ambresbury, in Wiltshire, was designed by him, but executed by his scholar, Webb, who married a cousin-german[2] of Jones. Chevening is another house ascribed to him, but doubtful; Gunnersbury,[3] near Brentford, was certainly his: the portico is too large, and engrosses the whole front except a single window at each end. The staircase and saloon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house,[4] in Lincoln's-inn-fields, has a chaster front, but is not better disposed for the apartments. In 1618, a special commission was issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to plant and reduce to uniformity, Lincoln's-inn-fields,[5] as it shall be drawn by way of map, or ground plot, by Inigo Jones, surveyor-

in the order. Who ever saw a beautiful Tuscan building? Would the Romans have chosen that order for a temple? Mr. Onslow, the late speaker, told me an anecdote that corroborates my opinion of this building. When the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent-garden, but added, he would not go to any considerable expense; "in short," said he, "I would not have it much better than a barn." "Well, then," replied Jones, "you shall have the handsomest barn in England."

[1] The church of St. Paul, Covent Garden, has been styled by Ralph, in his *Critical Review*, "one of the most perfect pieces of architecture that man can produce." It has extreme simplicity but no magnificence; and in the opinion of several other critics, "the total absence of ornament is not compensated by mere correctness of proportions." It was built in 1631, completely repaired in 1788, burned to the bare walls in 1794, and next year restored, with a just adherence to the original model, by Hardwick. Dimensions, 125 feet long without the vestibule, breadth 50.

The grand arcade was never completed beyond the north and eastern sides of the square. One-half of the last-mentioned has likewise been destroyed by fire; and rebuilt in a dissimilar style. The square in Lincoln's-inn-fields was laid out, but the mansion only of the Earl of Lindsey, on the western side, in which he first introduced the diminishing pilaster, was brought to completion before the death of Jones, or the civil war. The greater part has been since rebuilt.

The elevations of the intended buildings both in Covent-garden and Lincoln's-inn-square, as made for Lord Arundel, who was the chief acting commissioner, are now preserved at Wilton.—D.

[2] Anne, his only daughter. Webb was the son of his sister.—D.

[3] Taken down in 1802.—D.

[4] Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes its chief grace to this singularity.

[5] That square is laid out with a regard to so trifling a circumstance, as to be of the exact dimensions of one of the pyramids. This would have been admired in those ages when the Keep at Kenilworth-castle was erected in the form of a horse-fetter, and the Escurial in the shape of St. Laurence's gridiron.

general of the works. Coleshill, in Berkshire, the seat of Sir Mark Pleydell, built in 1650, and Cobham-hall, in Kent, were his. He was employed to rebuild Castle-ashby, and finished one front, but the civil war interrupted his progress there and at Stoke park, in Northamptonshire. Shaftesbury house, now the London Lying-in hospital, on the east side of Aldersgate-street, is a beautiful front; at Wing, seven miles from his present seat, at Ethorp, in Buckinghamshire, Sir William Stanhope, pulled down a house built by Inigo. The front to the garden of Hinton St. George, in Somersetshire, the seat of Earl Poulet; and the front at Brympton, formerly the mansion of Sir Philip Sydenham, were from designs of Jones; as Chilham-castle, and the tower of the church at Staines, where Inigo some time lived, are said to be. So is a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder, in Wales, on the estate of the Duke of Ancaster. Some alterations and additions he made at Sion. At Oatlands, remains a gate of the old palace, but removed to a little distance, and repaired, with the addition of an inscription, by the present Earl of Lincoln.[1] The Grange, the seat of the Lord Chancellor Henley, in Hampshire, is entirely of this master. It is not a large house, but by far one of the best proofs of his taste. The hall, which opens to a small vestibule with a cupola, and the staircase adjoining, are beautiful models of the purest and most classic antiquity. The gate of Beaufort-garden, at Chelsea,[2] designed by Jones, was purchased by Lord Burlington and transported to Chiswick, where in a temple are some wooden seats with lions and other animals for arms, not of his most delicate imagination, from Tart-hall.[3] He drew a plan for a palace at Newmarket, but not

[1] Henricus Com: de Lincoln hunc arcum opus Ignatii Jones vetustate corruptum restituit.—D.

[2] The residence of the first Duke of Beaufort.—D.

[3] The Editor is aware of the difficulty which offers itself, in positively fixing several works, which Walpole has overlooked from doubts so entertained, because some of them were by Jones, as far as the original design or idea, but arranged and executed, subsequently by Webb and Carter, who claimed them for their own. Nevertheless, he will mention some of them. It is a fair conjecture, that York-house and Burley-on-the-hill, in Rutlandshire, known to have been both erected for

that wretched hovel that stands there at present. The last, and one of the most beautiful of his works, that I shall mention, is the queen's house at Greenwich. The first idea of the hospital is said to have been taken by Webb from his papers. The rest of his designs, and his smaller works, as chimneys and ceilings, &c., may be seen in the editions of Kent, Ware, Vardy, and Campbell.[1]

Dr. Clarke, of Oxford, had Jones's Palladio,[2] with his own notes and observations in Italian, which the doctor bequeathed to Worcester-college. The Duke of Devonshire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the same manner. The same lord had his head by Dobson. At Houghton, it is by

the favourite, Buckingham, were superintended by Inigo Jones. The latter was built upon magnificent substructions and terraces, the rival in point of situation and extent of Belvoir-castle. The parliamentary army, in a predatory march, set fire to it in 1645. Part of Cobham-hall, Kent, built by him for James, Duke of Richmond (and where his portrait is still preserved), had a ceiling divided into compartments with an oval in the centre, like those at Whitehall and York-house; and painted by Horatio Gentileschi. Crewe-hall, in Cheshire, and Sherbourn, in Gloucestershire, were certainly built by him; as were the stone pillars at Holland-house, as far as the design; and lastly, Forty-hall, in Enfield, for Sir Nicholas Rainton. He had built a house for himself in St. Martin's-lane, London, and another as a country residence, at Cherry-garden-farm, Charlton, Kent. Devonshire-house, Piccadilly, burned down in 1734, was attributed to him.—D.

[1] In Hutchins's *History of Dorsetshire*, (vol. ii. p. 461,) there is a plate of a handsome gateway at Clifton Maubank, which is ascribed to Inigo, and, I believe, justly. There is simplicity and proportion, niches with shells, and a Grecian entablature, though mixed with many traces of the bad style that preceded him. He seems to have enticed the age by degrees into true taste.

[2] This copy is of the edition printed *In Venezia, appresso Barto. Carampolo*, fol. 1613. It was purchased of Michael Burghers, the engraver, by Dr. G. Clarke, who bequeathed it to Worcester-college, Oxford; and the editor has been lately favoured with an inspection of it. Many notes in Italian are written on the margin; and Jones's autograph frequently, with a very few architectural elevations, delicately drawn, with Indian ink. The first date is "Vincenza Thursdaie, 23 Sept. 1613." Another, "In the name of God, Amen. The second daie of January, 1614, I being in Rome, composed the desine followinge, with the ruines. *INIGO JONES.*"

This very curious book was the companion of the great architect in his peregrinations through Italy, and has suffered much in the service, but has been judiciously kept in the state in which he left it. Leoni promised these notes in the first edition of his architecture, but did not give them.

Pope, in a letter addressed to Jervas, the painter, says, "I had the good fortune to be often in company with Dr. Clarke (at Oxford), and he entertained me with several drawings, and particularly with the original designs of Inigo Jones for Whitehall." *Pope's Works*, vol. vii. p. 322. *Warton.*

The drawings of the intended palace are so highly finished as to induce a doubt, whether they were left in that state by Inigo Jones himself, or are a pasticcio from his sketches. In 1680, eighteen years before the fire, a survey and ground-plot of the then existing palace was drawn by John Fisher, and engraved by Vertue, in 1747.—D.

Vandyck.[1] Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the *Strafford Papers* there is a letter from Lord Cottington to the Lord Deputy, sending him a memorial from Inigo, relating to the procurement of marble from Ireland.[2]

Inigo tasted early of the misfortunes of his master. He was not only a favourite[3] but a Roman Catholic. In 1646 he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life.[4] He died at Somerset-house, July 21, 1651, and on the 26th of the same month, was buried in the church of St. Bennet's, Paul's-wharf, where a monument[5] erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that prince will not think, I hope, that I have stinted them in anecdotes of their favourite monarch.

[1] Another at Kensington, by P. Nogari, painted at Rome.—D.

[2] Dryden, without appearing to have intended it, has most happily described the true style of I. Jones, and the architecture which he introduced into his native country.

"Firm Doric pillars found your solid base,
The fair Corinthian crowns the higher space,
Thus all below is strength and all above is grace."

*Epist. to Congreve.*—D.

[3] In Vanderdort's catalogue is mention of a picture of Steenwyck, bought by Inigo for the king, (p. 15,) and of a waxen picture of Henry VIII. and a drawing of Prince Henry, presented by him, p. 75.

[4] As inscribed on the tomb of another man of genius, "Senio ac mœrore confectus."

Extract from the Register of the Parish of St. Bennet, Paul's wharf. "Inigoe Jones buried 26 June 1632."

A. Wood (p. 1114) says that Inigo Jones died about Midsummer 1652, æt. 79. His only daughter and heir Anne, married her first cousin, John Webbe of Butleyh in Somersetshire, into whose hands the greater part of his MSS. came. Oliver, the city surveyor, had others.

The male heir of this family of Webbe, if any remain, is the sole representative of Inigo Jones. *MSS. Coll. Arm. Visit: Somerset*, 1672.—D.

[5] The arms on the frame of his picture, when bought by Sir Robert Walpole, were, per bend sinister, ermine and ermine a lion rampant, or, within a border engrailed of the same.

The next scarce deserves the name of a chapter; it contains the few names we find of Artists during the Interregnum.

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## REMARKS.

THE subject of the preceding chapter being chiefly the History of Portrait-painting, as improved by the transcendent talents of Rubens and Vandyck, other observations will more readily follow a concise catalogue of such residences of the nobility, in which a series of their ancestors has been preserved from dispersion, and in a perfect state.

COLLECTIONS OF PORTRAITS OF INDIVIDUALS OF NOBLE FAMILIES, IN GROUPS OR SINGLY.

| | |
|---|---|
| 1. Howards | Norfolk-house, Arundel-castle, and Worksop-manor, Notts; Charlton, Wilts; Castle-Howard, and Greystoke-castle, Cumberland. |
| 2. Percy and Seymours | Sion-house, Northumberland-house, and Petworth, Sussex. |
| 3. Veres and Cavendish | Welbeck, Notts; Devonshire-house, London; and Chatsworth, Derbyshire. |
| 4. Herberts | Wilton-abbey, High Clere, and Powys-castle. |
| 5. Greys | Wrest, Herts, and Dunham Massey, Cheshire. |
| 6. Russels | Woburn-abbey, Bedfordshire. |
| 7. Somersets | Badminton, Gloucestershire. |
| 8. Thynes | Longleat, Wilts. |
| 9. Nevilles | Mereworth-castle, Kent. |
| 10. Hastings | Donington-castle, Leicestershire. |
| 11. Sydneys | Penshurst, Kent. |
| 12. Manners | Belvoir-castle, Rutlandshire. |
| 13. Stanleys | Knowsley, Lancashire. |
| 14. Cecils | Burleigh, Lincolnshire; Hatfield, Herts. |
| 15. Lees | Ditchley, Oxfordshire. |
| 16. Villiers | The Grove, Amesbury. |
| 17. Norths | Wroxton-abbey, Oxfordshire. |
| 18. Digbys | Sherburn-castle, Dorset, and Gothurst, Bucks. |
| 19. Spencers | Althorp, Northamptonshire. |
| 20. Comptons | Castle ashby ditto. |
| 21. Fieldings | Newnham Paddox, Warwickshire. |
| 22. Grevilles | Warwick-castle. |
| 23. Lumley, Fitzalan and Howard | Lumley-castle, Durham. |
| 24 Wentworths | Wentworth-castle, Wentworth-house, Yorkshire. |
| 25. Sackvilles | Knole, Kent. |

The above are not enumerated *exclusively*, or as being the only collections which contain a series of this description, but as serving to ascertain them. Others may have been omitted, but from ignorance only of their existence, or in many instances the difficulty of inspecting them In the more general assemblage of the portraits of the illustrious nobles of the past centuries, such as those at Gorhambury, the Grove, Herts, Longleat, Knole, Woburn-abbey, Warwick-castle, and Ham-house, Surrey, many originals, and repetitions of contemporary portraits of individuals are known to recur, which are not unfrequently of equal merit and curiosity.

The late Sir W. Musgrave, well-known for his collection of English heads, gave to the British Museum his copy of Granger, with most copious additions

and notes (Additional Cat. No. 6301) particularly with regard to portraits, still extant ; and the houses in which they remain. These MSS have been inspected with care, by the Editor, and with due acknowledgment for the information acquired from them ; but, he must say, that in some few instances which he has had the opportunity of examining, it was most evident that Sir William had merely copied that useful domestic manual (in great houses) called the *Housekeeper's List* ; and that conjecture, sanctioned by tradition, had designated certain portraits, in defiance of the painter's style, date, or identity of the person represented. The names of great masters most frequently taken in vain are those of Holbein, Jansen, and Vandyck—in portraits, as Walpole has elsewhere observed, "which are christened by chance, like children at a foundling hospital."

A very delightful feeling results from the inspection and consequent acquaintance with the portraits of those who have lived two centuries before us. We feel a greater satisfaction when we see "the lively portraiture displayed" —when we have the reflected image of any individual, in whose history we have taken an interest, presented to our instant recollection, by being brought forward to our view. "When we read a description of any remarkable person, as to the colour of complexion, and features, in any memoir of the time, it is gratifying to find that the portrait before us is in exact correspondence ; and the best evidence of its being a true resemblance. Thus, a reminiscence is given of those who, for ages have lain in the grave, and the idea of what they were in life becomes stronger and more animated as we have the opportunity of contemplating their very shape."—*Brydges.*

This curiosity may, perhaps, be not considered as strictly philosophical, but to those who delight to investigate the history of old times, more congenial as the imagination is not entirely excluded. By associating in "the mind's eye" eminent personages of either sex, the great characters of any age, in particular, we can be present at the courts or councils of our Henries, Elizabeth, James or Charles. We can call together, from an acquaintance with many individuals, whose portraits even yet can grace the walls of lengthened galleries, the family circles of our ancient nobility and gentry.

"All the fair series of the whiskered race."—*T. Warton.*

Whatever we may have learned of their domestic life and habits becomes much more interesting and intelligible by the certainty of resemblance to the living actors in past scenes. We rescue, by these aids, from utter oblivion of the real life, a satisfactory knowledge of their persons, the characteristic peculiarity of features, individual countenance, and the perpetual variety of their attire and habiliments. Every beautiful or dignified portrait by the pencil of Vandyck will give us an increased pleasure, from the idea of its truth and identity, by which alone a real interest can be created.

"Sic *oculos*—sic ille *manus*—sic *ora* ferebat."—*Virgil.*

Historical painting was, even at the close of the reign of Charles I., a stranger to England, excepting that the allegories of Rubens and Gentileschi may be so esteemed. We had no artist employed on sacred or classical subjects, as in the schools of Italy, France, and Flanders, whose works then adorned our growing, collections, and were in great request. The former were demanded by the religion of those countries, and not by that of our own ; the latter, whilst the taste for portrait-painting was universal, offered no reward to the exertions of native talent, as directed to that point. Dobson, who may be styled the first English artist, adopted, in a few instances, the idea of making the historical groups which are mentioned by Walpole, subservient to the prevailing fashion, by giving the real likeness of known individuals, so that he might by such an expedient excite a greater interest in his works. He had indeed learned it from the prac-

tice of the foreign artists, whose "Holy Families" were very frequently taken from the domestic circle of their employers.

With respect to architecture, both the earlier and later manner, by which the works of Inigo Jones were characterised, formed a new style and era in its history.

The first mentioned showed, certainly, nothing of the Palladian genius, except the dimension of his buildings and the partial application of the orders.

To the cursory notices of the more celebrated works of Inigo Jones, exclusively of Whitehall, certain additional information has been collected.

Walpole speaks of the "sublime dreams of Piranesi," and those equally so of the architect and his royal patron, were no less "the baseless fabrics of a vision." He conceived Whitehall a palace, to which, had it been completed, the Louvre, Tuileries, and Escurial, were to yield the palm of superiority. This might flatter the venial vanity of a monarch of taste and judgment. At no period of the reign of Charles the First, even in its state of comparative prosperity, could he have supposed that he possessed, or ever should possess, the means of erecting a royal residence of such excessive sumptuosity and magnificence. The Banqueting-house, or hall of audience, had cost 19,000*l.*, and is stated to have been a *fifty-fifth part only* of the "gorgeous palace," which was in distant contemplation. When Jones succeeded as master of the board of works, the funds were so nearly exhausted, that he *nobly* remitted his own advantages. Charles had found it no easy business to pay the Duke of Mantua 18,000*l.*, for his gallery of paintings and statues. Still such pursuits were most congenial to his taste and inclination; and his frequent and confidential conversations with Rubens, Vandyck, and Jones, upon the present or future exertion of their several talents, were the delight of his happier, and the solace and amusement of his inauspicious days.

The reign of Charles the First was the dawn of classical sculpture in England. Hitherto we had considered that sublime art as applicable only to Gothic architectural embellishment or sepulchral monuments; and it had rarely elevated itself much above mere carving We were almost ignorant of ancient art, or had, previously at least, a very imperfect knowledge of it, from a few casts in bronze or plaster, which had been brought over from France, in the preceding age.

The first collection of small bronzes from the antique had been made by P. Henry, to which a few originals were added by the king, which were included in the purchase from Mantua. Rubens had made a small but valuable selection, which had enabled him to write his treatise on that subject; and which were afterwards placed in York-house, by the Duke of Bucks. Lord Arundel's collection, deposited in his gallery at Arundel-house, exceeded the above-mentioned with respect to number, and rivalled them in excellence. The dispersion of the two first is irretrievable. It is believed that the Spanish ambassador, Don Alonzo Carderias, transported those which he had bought of the parliamentary commissioners, and that they are now at the palace of Aranjuez. Those belonging to the Duke of Bucks were sold at Antwerp, to German princes, chiefly because they had been in the cabinet of Rubens. Of the last an account has been given, as having been retained in this country.

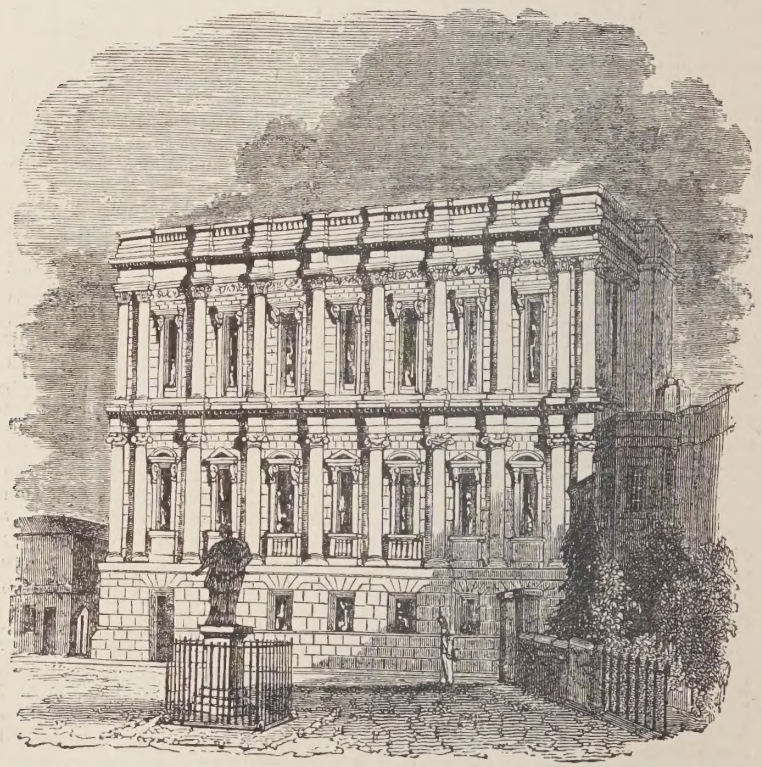
We must in candour allow, that none of these statues were of pre-eminent consideration as specimens of Grecian art. Removal from Italy of any very excellent piece of sculpture was at that period rigidly interdicted. The first virtuoso who brought a statue of high merit into England was Thomas Coke, Earl of Leicester, in the last century, who is said to have been imprisoned at Rome, for a short time, by command of the Pope, for having negotiated the successful removal of the celebrated Diana, now at Holkham.

During the last reign, an improved taste influencing individuals of rank or great opulence, has rendered our own country inferior only to Florence, or even

Rome itself, in the acquisition of antique sculpture, both Greek and Roman. A greater desire of becoming possessed of such treasures—recent discoveries of the finest specimens—restrictions against their sale to foreigners, being either connived at or removed—and above all, the late political changes on the Continent—have contributed to form the National Gallery, in the British Museum, and to enrich the several cabinets of private collectors. The *Catalogues Raisonnés*, elucidated by learned dissertations, which have been published within these last few years, will amply prove to the *dilettanti* of Europe, how valuable our collections of statuary and sculpture are, and the sound intelligence we have acquired concerning them.

In the additional annotations, extracts have been admitted from autographic memoirs, in which the opinions of the writers, as to the merit of any contemporary painter, in particular, have been given without reserve; and other anecdotes recorded, by which dubious facts may be confirmed or refuted.

The Editor has, therefore, availed himself freely of all evidence of that description as it has occurred, in the memoranda of Aubrey, Evelyn, and Pepys, which having been lately printed, justly engage the notice of the public.—D.



BANQUETING-ROOM: FROM THE INNER COURT.

# CHAPTER XI.

ARTISTS DURING THE INTERREGNUM.

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Of these the first in rank, if not in merit, was

## GENERAL LAMBERT,

who, we are told by the author of the *English School*, was a great encourager of painting, and a good performer in flowers:[1] some of his works were at the Duke of Leeds's, at Wimbledon: and it was supposed that he received instructions from Baptist Gaspars, whom he retained in his service. The general's son, John Lambert, painted portraits. There is a medal of the general, by Simon.

## ROBERT WALKER,

a portrait-painter, contemporary with Vandyck,[2] but most remarkable for being the principal painter employed by

[1] General Lambert's claim to a place among artists stands equally with that of others already mentioned, who are not to be considered as having professionally promoted the arts. It is, however, very probable, that Lambert alone, who, of all the members of the parliamentary government, showed any partiality to them, had recommended Walker, Cooper, and Simon, the most eminent artists of their age, to Cromwell; and that during Lambert's long retirement from public affairs, he cultivated drawing for his own solace and amusement. He is said to have painted flowers—but as objects of beauty, and not of science.—D.

[2] It is nowhere said positively that Walker had studied in the school of Vandyck. His manner is his own, and he was an artist of no common merit; having probably improved his style during the Interregnum, by the works of the great portrait-painters who had preceded him.

The Protector sat to him many times. Mr. Evelyn decides that the best likeness is that, in a double portrait, once in the collection of the Earl of Bradford, which has been absurdly called in the engraving by Lombart, "Cromwell and Lambert;" but it is of his son Richard, a youth tying on his sash; an idea which is borrowed from Vandyck, in his portrait of Lord Goring. Others of Cromwell, presented by himself to Colonel Cooke and Speaker Lenthall, are still in the possession of their descendants. At Nuneham are Lambert, Sir W. Waller, and his lady, and Aubrey, the last Earl of Oxford.—D.

This first-mentioned portrait was sold with Lord Mountford's collection, in 1775, and is probably now at Cashiobury. Besides these, Walker's authentic portraits are of Lambert, Ireton, and Fleetwood; those belonging to his own family, or those whose ancestors were connected with his government.

Cromwell,[1] whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendant a gold medal, with three crowns, the arms of Sweden, and a pearl; sent to him by Christina, in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of Lord Mountford, at Horseth, in Cambridgeshire, and was given to the late lord by Mr. Commissary Greaves,[2] who found it in an inn in that county.[3] Another piece contained Cromwell and Lambert together: this was in Lord Bradford's collection. A third was purchased for the Great Duke,[4] whose agent having orders to procure one, and meeting with this in the hands of a female relation of the Protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elsum wrote his epigram, which is no better than the rest.

> "By lines o' th' face and language of the eye,
> We find him thoughtfull, resolute, and sly."

From one of R. Symondes's pocket-books, in which he had set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife, to the knees; that she sat thrice to him, four or five hours at a time. That for two half-lengths of philosophers, which he drew from poor

[1] There is a capital half-length of General Moncke at the Countess of Montrath's, Twickenham-park. I do not know the painter, but probably it was Walker.

[2] Of the picture above mentioned, as possessed by Mr. Greaves, of Fulborne, near Cambridge, a more circumstantial account is found in Noble's *Memoirs of Cromwell* (vol. i. p. 308), which mentions that Christina had sent the Protector the chain Walpole describes; in return for which, a portrait of him by Walker, representing the royal present, as worn about his neck, was sent to Stockholm, where it was seen by Isaac Le Heup, Esq., a late envoy to that court. But there is no account of any such portrait by Cooper; so that the Latin verses accompanied the picture by Walker. Mr. Greaves' picture was a repetition, and was bequeathed by him to the late Dr. Warren, Bishop of Bangor. A satisfactory investigation of all the portraits of Cromwell, which have claims to originality, is likewise offered (in the same work( in detail, p. 309-10. At Woburn, in a buff doublet, with his son and daughter.—D.

[3] Another is at the Earl of Essex's, at Cashiobury.

[4] [And now in the Pitti-palace, Florence, where it is attributed to Sir Peter Lely.—W.]

old men, he had ten pounds each, in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian), which was the king's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it, a paintress of whom I find no other mention:[1] and that Walker copied Titian's famous Venus, which was purchased by the Spanish ambassador, and for which the king had been offered 2,500*l.* He adds, Walker cries up De Critz for the best painter in London.

Walker had, for some time, an apartment in Arundel-house,[2] and died a little before the Restoration;[3] his own portrait is at Leicester-house, and in the Picture-gallery at Oxford. Mr. Onslow has a fine whole-length, sitting in a chair, of Keble, keeper of the great seal in 1650, by this painter.

## EDWARD MASCALL

drew another portrait of Cromwell, which the Duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of Lord Coningsby. This man had formerly been servant of Mascall, and had married his widow, and was at that time possessed of 300*l.* a year, at Trewelin, in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, "Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propriâ manu depicto. James Gammon sculpsit."

## —— HEYWOOD.

Of this person I find no mention, but that in 1650 he drew the portrait of General Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the Society of Antiquaries, by Mr. Peck, in 1739.

[1] He names, too, Loveday and Wray, equally unknown.

[2] Walker had not a residence in Arundel-house before the death of Henry Frederic, Earl of Arundel, when the government took possession of it.—D.

[3] There is a good print of Walker, holding a drawing, by Lombart.—From the original at Belvoir-castle.—D.

## PETER BLONDEAU AND THOMAS VIOLET

were employed by the Commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon, p. 17. Blondeau, after the Restoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the Tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l.* per annum.[1]

## FRANCIS CARTER

was chief clerk of the works under Inigo Jones.[2] There is an entry in an office-book of a payment to him of 66*l.* 13*s.* 4*d.* He lived in Covent-garden; and during the Commonwealth was a justice of peace, and made surveyor of the works, in which post he was continued by Oliver. He died soon after the Restoration.

At the Protector's funeral, among others, walked the following persons, his officers:

The master carpenter,
Mr. Davenport, master joiner,
Mr. Kingwood, master carver,
Mr. Philips, master mason,
Mr. Thomas Simon, chief graver of the mint.

[1] "In 1651, P. Blondeau produced some pieces exquisitely coined by the mill and screw, and impressed with letters or graving on the rim or edges; the engraver employed in making the dyes being the famous Simon."—*Folke's Introd. Coins*, p. 96. *Leake's Engl. Money*, 8*vo*. *Snelling*, p. 34. *Ruding's Hist. Coinage*, vol. ii. p. 330. *Pinkerton's Coins and Medals*, vol. ii. 172.

Pepys, in his *Memoirs*, p. 181, speaking of the coinage in 1660, observes, "Blondeau will shortly come over, and then we shall have it better, and the best in the world."

1663. "Dined with us Mr. Slingsby of the mint, who showed us all the new pieces, both of gold and silver, that were made for the king, by Blondeau's way: and compared them with those made for Oliver. The pictures (*heads*) of the latter were all made by Simon, and of the king by one Rotyr, above the others; and indeed I think they are better, because the sweeter of the two; but upon my word, those of the Protector are more like in my mind than the king's, but both very well worth seeing."—P. 207.

At G. Vertue's sale in 1757, Oliver's crown, half-crown, shilling, and sixpence of the Commonwealth, produced only 1*l.* 16*s.*—*Priced Catalogue.* From Blondeau's dye.—D.

[2] It is not easy to distinguish the houses built by Webbe or Carter, from Jones's designs, on account of their near resemblance, excepting by some decisive document.—D.

## REMARKS.

WALPOLE has considered Cromwell as a man of a gloomy temperament, both by nature and policy, and to have been totally averse from a love of the arts; but this decision is not perhaps made with strict justice. That he delighted in music is certain, from his having placed an organ in one of the private apartments of Whitehall-palace, upon which it is known that he frequently played. That he often sat to Walker for his portrait, and once to Lely, is evident, from the pictures themselves; and that, in proof of his general estimation of painting he secretly arranged the purchase of the cartoons, and other celebrated pieces in the royal collection, has been already mentioned. The selection which, by Lambert's recommendation, he made of a very few, but eminent artists, affords an evidence that he did not hold the state of the arts, under his new government, in contempt, or as an object totally beneath his care. The government may be distinguished from the man.

His portrait by Walker, as before observed, sent to Christina, Queen of Sweden, was accompanied by the subjoined verses, attributed, when first printed, by Toland to Milton, the Latin secretary; but by T. Warton, a much better judge of style, to Andrew Marvel, his assistant.—*Milton's Minor Poems*, p. 499, n.

"AD CHRISTINAM SUECORUM REGINAM, NOMINE CROMWELLI.

Bellipotens Virgo, septem regina trionum
Christina! Artoci lucida stella poli!
Cernis, quas merui durâ sub casside rugas,
Utque senex armis impiger ora tero:
Invia fatorum dum per vestigia nitor,
Exequor et populi fortia jussa manû,
Ast tibi submittit frontem reverentior umbra:
Nec sunt hi vultus regibus usque truces."

"These lines," observes the critic, "are simple and sinewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character."

Milton's Panegyric has more loftiness of expression, and Waller's verses are more polished; but Charles the Second deserved the reply to his well-known remonstrance—"That poets ever succeed best in fiction."

There is no public work connected with the arts in England which was either designed or completed during the Interregnum.—D.

WALKER. LAMBERT. MASCALL.

# CHAPTER XII.[1]

PAINTERS AND OTHER ARTISTS IN THE REIGN OF CHARLES II.

THE arts were, in a manner, expelled with the royal family from Britain. The anecdotes of a civil war are the history of destruction. In all ages the mob have vented their hatred to tyrants on the pomp of tyranny. The magnificence the people have envied, they grow to detest, and mistaking consequences for causes, the first objects of their fury are the palaces of their masters. If religion is thrown into the quarrel, the most innocent are catalogued with sins. This was the case in the contests between Charles and his parliament. As he had blended affection to the sciences with a lust of power, nonsense and ignorance were adopted into the liberties of the subject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral seemed equally contradictory to Magna Charta and the Bible. Learning and wit were construed to be so heathen, that one would have thought the Holy Ghost could endure nothing above a pun. What the fury of Henry VIII. had spared was condemned by the Puritans: ruin was their harvest, and they gleaned after the reformers. Had they countenanced any of the softer arts, what could those arts have represented? How picturesque was the figure of an Anabaptist! But sectaries have no ostensible enjoyments; their pleasures are private, comfortable, and gross. The arts that civilize society are not calculated for men who mean to rise on the ruins of established order. Jargon and austerities are the weapons that best serve the purposes of heresiarchs and innovators. The sciences have been excommunicated, from the Gnostics to Mr. Whitfield.

The restoration of royalty brought back the arts, not

[1] First chapter of the Third Volume of the original Edition.

taste.[1] Charles II. had a turn to mechanics, none to the politer sciences. He had learned[2] to draw in his youth: in the Imperial Library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without its elegance. He had seen Louis XIV. countenance Corneille, Molière, Boileau, Le Sueur, who, forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in Sparta.[3] Charles found as much genius at home; but how licentious, how indelicate was the style he permitted or demanded! Dryden's tragedies are a compound of bombast and heroic obscenity, inclosed in the most beautiful numbers. If Wycherley had nature, it is nature stark naked. The painters of that time veiled it but little more; Sir Peter Lely scarce saves appearances but by a bit of fringe or embroidery. His nymphs, generally reposed on the turf, are too wanton and too magnificent to be taken for anything but maids of honour. Yet fantastic as his compositions seem, they were pretty much in the dress of the times, as is evident by a Puritan tract published in 1678, and entitled *Just and Reasonable Reprehensions of Naked Breasts and Shoulders.*[4] The court had gone a good way beyond the fashion of the preceding reign, when the gallantry in vogue was to wear a lock of

[1] It was the restoration of Charles the Second—but not of the arts; yet during his reign Wren flourished, and built St. Paul's Cathedral and Winchester palace under his auspices. The mausoleum for his royal father was designed only—not built! Fuseli has characterized the style of portrait-painting in this age with his usual spirit. "It was reserved for the German Lely and his successor, Kneller, to lay the foundation of a manner which, by pretending to unite portrait with history, gave a retrograde direction, for nearly a century, to both. A mob of shepherds and shepherdesses, in flowing wigs and dressed curls, ruffled Endymions, humble Junos, withered Hebes, surly Allegros, and smirking Pensierosas, usurp the place of truth propriety, and character."—*Lecture II.* p. 77.—D.

[2] See vol. i. p. 338.

[3] It has been objected by some persons that the expression of *studying in Sparta*, is improper, as the Spartans were an illiterate people, and produced no authors. A criticism, I think, very ill founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to study the laws and institutions of Lycurgus. Men visit all countries, under the pretence, at least, of studying the respective manners: nor have I ever heard before that the term *studying* was restricted to mere reading. When I say an author wrote as chastely as if he had studied only in Sparta, is it not evident that I meant his morals, not his information, were formed on the purest models?

[4] *Cooke's Just and Reasonable Reprehension of Naked Breasts and Shoulders*, 8vo. 1678.—*Hall's Loathsomenesse of Long Haire*, 8vo. 1654.—D.

some favourite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called *The Unloveliness of Lovelocks.*[1]

The sectaries, in opposition to the king, had run into the extreme against politeness; the new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little sought by the men of wit, as by those who called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational corrective; and thus while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced scarce any work of art that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of confusion and barbarism must have their place to preserve the connexion, and to ascertain the ebb and flow of genius. One likes to see through what clouds broke forth the age of Augustus. The pages that follow will present the reader with few memorable names; the number must atone for merit, if that can be thought any atonement. The first person[2] who made any figure, and who was properly a remnant of a better age, was

## ISAAC FULLER.

(—— 1672.)

Of his family or masters I find no account, except that he studied many years in France under Perrier, who engraved the antique statues. Graham says, "He wanted the regular improvements of travel to consider the antiques, and under-

[1] At the sale of the late Lady Worseley was the portrait of the Duchess of Somerset, daughter of Robert, Earl of Essex [Queen Elizabeth's favourite], with a lock of her father's hair hanging on her neck; and the lock itself was in the same auction.

[2] Vertue was told by old Mr. Laroon, who saw him in Yorkshire, that the celebrated Rembrandt was in England in 1661, and lived sixteen or eighteen months at Hull, where he drew several gentlemen and seafaring persons. Mr. Dahl had one of those pictures. There are two fine whole-lengths at Yarmouth, which might be done at the same time. As there is no other evidence of Rembrandt being in England, it was not necessary to make a separate article for him, especially at a time when he is so well known, and his works in such repute that his scratches, with the difference only of a black horse or a white one, sell for 30 guineas.

stood the anatomic part of painting, perhaps equal to Michael Angelo, following it so close, that he was very apt to make

the muscelling too strong and prominent." But this writer was not aware that the very faults he objects to Fuller did not proceed from not having seen the antiques, but from having seen them too partially, and that he was only to be compared to Michael Angelo from a similitude of errors, flowing from a similitude of study. Each caught the robust style from ancient statuary, without attaining its graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his historic compositions Fuller is a wretched painter, his colouring was raw and unnatural, and not compensated by disposition or invention. In portraits his pencil was bold, strong, and masterly: men who shine in the latter, and miscarry in the former, want imagination. They succeed only in what they see. Liotard is a living instance of this sterility. He cannot paint a blue riband if a lady is dressed in purple knots. If he had been in the prison at the death of Socrates, and the passions were as permanent as the persons on whom they act, he might have made a finer picture than Nicolo Poussin.

Graham speaks of Fuller as extravagant and burlesque in his manners and says that they influenced the style of his works.[1] The former character seems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debased his subject, but has made Ogleby appear a moonstruck bard, instead of a contemptible one. The composition has more of Salvator than of Brauwer.[2] His own portrait[3] in the gallery at Oxford is capricious, but touched with great force and character. His altar-pieces at Magdalen and All Souls Colleges in Oxford, are despicable.[4] At Wadham-college is an altar-cloth,[5] in a singular manner, and of merit: it is just brushed over for the lights and shades, and the colours melted in with a hot iron. He painted, too, the inside of St. Mary Abchurch, in Canon-street.

While Fuller was at Oxford, he drew several portraits,[6] and copied Dobson's Decollation of St. John, but varying the faces from real persons. For Herodias, who held the

[1] Elsum, in an epigram, that is not one of his worst agrees with this opinion:

"ON A DRUNKEN SOT.

"His head does on his shoulder lean,
His eyes are sunk and hardly seen;
Who sees this sot in his own colour,
Is apt to say, 'Twas done by *Fuller*."

[2] Engraved by Lombart, and prefixed to his translation of Virgil.—D.

[3] It is much damaged, and was given to the university by Dr. Clarke.

[4] The altar-piece in All-Souls-college chapel was the design of Sir James Thornhill, not of Fuller. The altar in Magdalen chapel was intended by Fuller to give us an idea of both the design and colouring of Michael Angelo, in the Sistine-chapel. He certainly failed in that attempt; but yet, not despicably—"magnis tamen excidit ausis." At Wadham-college, affixed to the east wall of the chapel, is a large stained cloth, which, at a small distance, has the appearance of tapestry. "The cloth, of an ash colour, serves for a medium, the lines and shades are done with a brown crayon, and the lights and heightening with a white one. These dry colours, being pressed with hot irons, which produce an exudation from the cloth, are so incorporated into its texture and substance, that they are proof against a brush, or even the hardest touch. The subject of the front is the Lord's Supper. On the north side are Abraham and Melchisedek; and on the south, the Children of Israel gathering manna. (*Chalmers' Oxford*, vol. ii. p. 413.) Time has greatly deteriorated this performance, which has merit and singularity. It is uncertain whether Fuller was the inventor of this method, but perhaps he had no imitators, and he left no other specimen.—D.

[5] Mr. Addison wrote a Latin poem in praise of it.——This poem is inserted, with others, into the second volume of the *Musæ Anglicanæ*. It describes this painting, rather as what it ought to have been, than as what it is. Dr. Johnson notices three others of Addison's Latin poems, but does not advert to this. The author was then a young man, and had not inspected the sublime works of M. Angelo and P. da Cortona, at Rome.—D.

[6] John Cleaveland the poet, in medallion.—D.

charger, he painted his own mistress; her mother for the old woman receiving the head in a bag, and the ruffian, who cut it off, was a noted bruiser of that age. There was besides, a little boy with a torch, which illuminated the whole picture. Fuller received sixty pieces for it. In King James's catalogue is mentioned a picture by him, representing Fame and Honour treading down Envy. Colonel Seymour had a head of Pierce,[1] the carver, by Fuller.[2] He was much employed to paint the great taverns in London;[3] particularly the Mitre in Fenchurch-street,[4] where he adorned all the sides of a great room in panels, as was then the fashion. The figures were as large as life; a Venus, Satyr, and Sleeping Cupid; a boy riding a goat, and another fallen down, over the chimney. This was the best part of the performance, says Vertue; Saturn devouring a Child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the Seasons, between the windows; and on the ceiling two angels supporting a mitre, in a large circle. This part was very bad, and the colouring of the Saturn too raw, and his figure too muscular. He painted five very large pictures, the history of the king's escape after the battle of Worcester; they cost a great sum, but were little esteemed.[5]

Vertue had seen two books with etchings by Fuller; the first Cæsar Ripa's Emblems; some of the plates by Fuller,

[1] [Bought at the Strawberry-hill sale, by J. Dent, Esq. for 3 guineas.—W.]

[2] Vertue bought it, and from his sale I purchased it.

[3] Sir P. Lely seeing a portrait of Norris, the king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that such a genius should drown his talents in wine.

[4] See the extravagant panegyric on Fuller, published by Ward in his *London Spy*. The art of *puffing*, at once useful and contemptible, seems to have had its origin in this country, before the reign of Charles II., an age peculiarly unfavourable to modest pretensions of any kind. Fuller painted a large allegory for the ceiling of the Painter-stainers' hall.—D.

[5] "Soon after the Restoration, Fuller was engaged to paint the circumstances of the king's escape, after the battle of Worcester. Those subjects he represented in five large pictures, which were presented to the Parliament of Ireland, and remained for many years in one of the rooms of the Parliament-house. But some time, in the last century, the house being under repair, they were not replaced, but lay neglected, till rescued by the late Lord Clanbrassil, who obtaining possession of them, had them cleaned and removed to his seat at Tullymore-park, County Down, where they were preserved, a few years since." *Chalmers's Biogr. Diction.* vol. xv. p. 167.—D.

others by Henry Cooke and Tempesta. The second was called, Libro da Disegnare; eight or ten of the plates by our painter.

He died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a dissolute life, and died young.

Fuller had one scholar, Charles Woodfield, who entered under him at Oxford, and served seven years. He generally painted views, buildings, monuments, and antiquities; but being as idle as his master's son, often wanted necessaries. He died suddenly in his chair in the year 1724, at the age of seventy-five.

## CORNELIUS BOLL,

a painter of whom I find no particulars, but that he made views of London before the fire, which proves that he was here early in this reign if not in the last. These views were at Sutton-place in Surrey, and represented Arundel-house, Somerset-house and the Tower. Vertue, who saw them, says they were in a good free taste.[1]

## JOHN FREEMAN,

an historic painter, was a rival of Fuller, which seems to have been his greatest glory. He was thought to have been poisoned in the West Indies; but, however, died in England, after having been employed in painting scenes for the theatre in Covent-garden.[2]

## REMÈE, OR REMIGIUS VAN LEMPUT,

was born at Antwerp, and arrived at some excellence by copying the works of Vandyck; he imitated too with success the Flemish masters, as Stone did the Italians; and for the works of Lely, Remèe told that master that he would copy

[1] [Cornelius Bol was probably the son of Ferdinand Bol, one of the most distinguished of Rembrandt's scholars; he was born at Dort in 1611, and died rich and respected in 1681.—W.]

[2] *Graham*, p. 419.

them better than Sir Peter could himself.[1] I have already mentioned his small picture from Holbein, of the two Henries and their queens, and that his purchase in King Charles's sale of the king on horseback, was taken from him by a suit at law, after he had demanded 1,500 guineas for it at Antwerp and been bidden 1,900. The Earl of Pomfret, at Easton, had a copy of Raphael's Galatea by him, and at Penshurst is a small whole-length of Francis, Earl of Bedford, æt. 48, 1636, from Vandyck. Mr. Stevens,[2] historiographer to the king, had some portraits of his family painted by Remèe. The latter had a well-chosen collection of prints and drawings.[3] He died in Nov. 1675,[4] and was buried in the churchyard of Covent-garden, as his son Charles had been in 1651. His daughter was a paintress, and married to Thomas, brother of

## ROBERT STREATER,

(1624—1680,)

who was appointed sergeant-painter at the Restoration. He was the son of a painter, and born in Covent-garden, 1624,

[1] In the collection of King James II. were fourteen of these copies.—D.

[2] Robert Stephens, Sergeant-at-law, of Eastington, in Gloucestershire, was historiographer to George II. in 1726. He distinguished himself as an antiquary and a lover of the arts.—D.

[3] *Graham*, p. 458.

[4] The following advertisement, taken from the *London Gazette*, will form an amusing contrast or parallel to those which are submitted to the public by some auctioneers of the present day.

"May, 1677. If any person be desirous to see the excellent collection of Italian pictures of the late deceased Mr. *Remy Van Lemput*, picture drawer, which the

and studied under Du Moulin. Streater[1] did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape, and still-life. Graham calls him the greatest and most universal painter that England ever bred; but with about as much judgment as where he says that Streater's being a good historian contributed not a little to his perfection in that way of painting. He might as well say that reading the *Rape of the Lock* would make one a good haircutter. I should rely more on Sanderson, who, speaking of landscape, says, "Of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching,[2] graving, and his work of architecture and perspective;[3] not a line but is true to the rules of art and symmetry."[4] And again, comparing our own countrymen with foreigners, in different branches, he adds, "Streater in all paintings."[5] But from the few works that I have seen of his hand, I can by no means subscribe to these encomiums. The theatre at Oxford,[6] his principal perform-

heirs will expose to sale by the way of publick outcry, on the 14th of May next, at three o'clock in the afternoon; it will be open to view on the tenth; and Mr. Berry, the porter of Somerset-house, will direct them to the place and persons concerned in the sale."

Auctions of pictures were then, and for some years afterwards, permitted in the great rooms of Somerset-house and Whitehall palaces. The first regular sale of a miscellaneous collection, which the Editor has noticed, occurs in June, 1682. "An excellent collection of paintings to be sold by way of publick auction, at the King's-arms Tavern, opposite St. Clement's Church. There is likewise an excellent collection of drawings and figures in brass, with other curiosities. If any person has any rarities of this kind, they may be disposed of for them at this sale." This advertisement appears to prove the first era of the diffusion of vertù among the public at large. In the succeeding reigns, particularly in that of William III., Dutch picture-dealers imported large collections, and disposed of them by auction. Several of those advertisements are remarkable, and will be noticed in their place.—D.

[1] Pepys, in his entertaining and familiar diary, mentions Streater with commendations; and Evelyn, 1674, "went to see Mr. Streater, that excellent painter of perspective and landscape." He had great popularity during his life.—D.

[2] He engraved a plate of the battle of Naseby. The plates for Sir Robert Stapleton's *Juvenal* were designed by Streater, Barlow and Danckers.

[3] There is a view of Boscobel, and the Royal Oak, by him at Windsor.—D.

[4] *Graphice*, p. 19. [5] *Ibid.* p. 20.

[6] Pepys (1669): "Went to Mr. Streater, the famous history-painter, where I found Dr. Wren (*Sir Christopher*), and other virtuosos looking upon the paintings he is making for the new theatre at Oxford; and indeed they look as if they would be very fine, and the rest (meaning the connoisseurs then present) think better done, than those of Rubens, at Whitehall—but I do not fully think so. But they will certainly be very noble, and I am mightily pleased to have the fortune to see this man and his work, which is very famous—and he is a very civil little man and lame, but lives very handsomely."—D.

ance, is a very mean one; yet Streater was as much commended for it as by the authors I have mentioned for his works in general. One Robert Whitehall,[1] a poetaster of that age, wrote a poem called *Urania*, or a description of the painting[2] at the top of the theatre at Oxford, which concluded with these lines—

> "That future ages must confess they owe
> To Streater more than Michael Angelo."[3]

At Oxford, Streater painted too the chapel at All-Souls, except the Resurrection, which is the work of Sir James Thornhill. Vertue saw a picture which he commends,[4] of

[1] *V.* Wood's *Athenæ*, vol. ii. p. 786. A description in prose of that painting is in the new *Oxford Guide*.

[2] No kind of painting in England has suffered so much from time, neglect, and demolition, as that upon ceilings. That by Rubens at Whitehall has survived, by means of repeated reparation; those of Gentileschi are obliterated, or destroyed. Even in the single point of curiosity, this work of Streater, being the first of any Englishman, deserves notice. But it has much higher claims, both as a composition and a work of art, and is painted upon sounder principles than any of those by Verrio and La Guerre, or indeed any of the French school so much patronised in England. Walpole viewed it *hastily*, and under unfavourable circumstances. It had been exposed to the corrosion of the air for a century, when he saw it. In 1762, it was first restored by Penny, the Professor of Painting in the Royal Academy. In 1802, the roof of the theatre, being in a state of decay, was then replaced by one, externally, extremely dissimilar. The whole ceiling was taken down and effectually restored by Mr. De la Motte (now [1828] Professor of Drawing at Sandhurst Military College), a distinguished pupil of the late Mr. West, by a method, and upon a system, suggested, and always practised by that eminent painter. What is now seen has not been painted on, so that Streater's work remains as he left it; which is no inconsiderable advantage to the artist's fame. We know of instances in which the destruction of certain of the finest works of art has been effected by those who intended to restore them.

The rival and contemporary of Streater, was Fuller, above mentioned, who never attempted a work of equal magnitude. His altar-pieces, likewise at Oxford, are certainly not superior.—D.

[3] A just estimate of its merits will be found to lie between Whitehall's silly panegyric, and the disparagement of our noble author.

Dr. Plot (*Hist. of Oxfordshire*) has given a description of the subjects, at some length. An exact representation of the theatres of the Romans was intended. Cords are strained from the sides of the theatre, which form compartments. The cloth which is supposed to have covered these cords, is rolled up by Genii; a blue sky is discovered, and the allegorical figures of Theology, Science, &c. more particularly appropriated to the place, are seen hovering in the air, and shedding their benign influence. A specimen of the good doctor's descriptive powers is added. "Then Rapine, with her fiery eyes, grinning teeth, sharp twangs, her hands embrued in blood, holding a bloody dagger, in one hand, in the other a burning flambeau: with these instruments threatening the destruction of learning, and all its habitations—but is prevented by an herculean genius or power." Envy and Ignorance are as minutely particularised. It appears that Streater was paid for this work by Archbishop Sheldon's trustees nearly 400*l.*—*MSS. Bodl. Lib.*—D.

[4] Vertue met with a print, Opinion sitting in a tree, thus inscribed—Viro clariss. Dno. Francisco Prujeano, Medico, omnium bonarum artium et elegantiarum Fautori et admiratori summo. D. D. D. H. Peacham.

a Dr. Prujean, in his gown and long hair, one hand on a death's head, and the other on some books, with this inscription—Amicitiæ ergo pinxit Rob. Streater; and in the possession of a Captain Streater, the portrait of Robert, by himself; of his brother Thomas, by Lankrink; and of Thomas's wife, the daughter of Remèe, by herself. Vertue had also seen two letters, directed to Sergeant Streater at his house in Long-acre; the first from the Earl of Chesterfield,[1] dated June 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him 20*l.*, and offering him 160*l.* if he would paint six small pictures with figures. His lordship commends too the story of Rinaldo, bought of Streater, but wishes the idea of the Hero had been taken from the Duke of Monmouth, or some very handsome man. The other letter was from the Earl of Bristol[2] at Wimbledon, about some paintings to be done for him.

Other works of Streater[3] were ceilings at Whitehall;[4] the War of the Giants, at Sir Robert Clayton's; Moses and Aaron, at St. Michael's, Cornhill; and all the scenes at the old playhouse. He died in 1680, at the age of fifty-six, not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least show the universality of his talent: Lacy the player; a hen and chickens; two heads; an eagle; a landscape and flowers; a large pattern of the king's arms; Isaac and Rebecca; fruit pieces; Abraham and Isaac; the Nativity;

[1] This was Earl Philip, mentioned in the *Memoires de Grammont.* He was very handsome, and had remarkably fine hair. Lord Harrington has a good head of him, by Sir Peter Lely, in which these circumstances are observed.

[2] The famous George, Lord Digby. There is at Althorp a suit of arras with his arms, which he gave to his daughter, the Countess of Sutherland, whom I mention to rectify a common blunder. It is the portrait of this lady, Anne Digby, who had light hair and a large square face, that is among the beauties at Windsor, and not her mother-in-law, Sacharissa, who had a round face, and dark hair, and who probably was no beauty in the reign of Charles II.

[3] *Graham*, 465. James II. had seven of his hand. *Vide* his Catalogue.——Of which five were landscapes.—D.

[4] Whitehall was nearly destroyed by fire, Jan. 22, 1697. *Evelyn.*—D.

Jacob's Vision; Mary Magdalen; building and figures; two dogs. They sold, says Vertue, for no great price; some for five pounds, some for ten.

## HENRY ANDERTON[1]

was disciple of Streater, whose manner he followed in landscape and still-life. Afterwards he travelled to Italy, and at his return took to portrait-painting, and having drawn the famous Mrs. Stuart, Duchess of Richmond, he was employed by the king and court, and even interfered with the business of Sir Peter Lely. Anderton died soon after the year 1665.

## FRANCIS VANSON, OR VANZOON,[2]

(1661—1700,)

was born at Antwerp, and learned of his father, a flower painter; but he came early into England, and marrying Streater's niece, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold,

[1] *V.* Graham.

[2] [Jan (not Francis) Van Son was the son of Joris Van Son, and was born at Antwerp in 1661. *Immerzeel.*—W.]

and that medley of familiar objects that strike the ignorant vulgar. In Streater's sale, mentioned above, were near thirty of Vanson's pieces, which sold well; among others, was the crown of England, and birds in water-colours. Vanson's patron was the Earl of Radnor,[1] who at his house in St. James's-square, had near eighteen or twenty of his works, over doors and chimneys, &c.; there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fist. The staircase of that house was painted by Laguerre, and the apartments were ornamented by the principal artists then living, as Edema, Wyck, Roestraten, Danckers, old Griffier, young Vandevelde and Sybrecht. The collection[2] was sold in 1724. Some of his pictures were eight or nine feet high, and in them he proposed to introduce all the medicinal plants in the physic garden at Chelsea, but grew tired of the undertaking before he had completed it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

## SAMUEL VAN HOOGSTRATEN,

(1627—1678,)

was another of those painters of still-life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-garden, in 1730. The ground represented a walnut-tree board, with papers, pens, penknife and an English almanac of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanac makes it pro-

[1] Charles Bodville Robartes, second Earl of Radnor, who succeeded his grandfather in 1684, and was Lord Warden of the Stanneries, and by King George I. made treasurer of the chambers. He died in 1723.

[2] In this sale were some capital pictures, as Rubens and his mistress (I suppose it should be his wife, and that it is the picture at Blenheim) sold for 130 guineas; the martyrdom of St. Laurence by Vandyck, 65 guineas; a Satyr, with a Woman milking a Goat, by Jordan of Antwerp, 160 guineas; and the family-piece, which I have mentioned in the life of Vandyck, bought by Mr. Seawen, for 500*l*.

bable that this painter was in England at least in that year, and Vertue found it confirmed by Houbraken his scholar, who, in his *Lives of the Painters*,[1] says, that Hoogstraten was born at Dordrecht, in 1627, was first instructed by his father, and then by Rembrandt;[2] that he painted in various kinds, particularly small portraits, and was countenanced by the Emperor and King of Hungary; that he travelled to Italy, and came to England; that he was author of a book on painting, called *De Zichtbare Waerelt*,[3] and died at Dordrecht in 1678.

## BALTHAZAR VAN LEMENS,

(1637—1704,)

was among the first that came over after the Restoration, when a re-established court promised the revival of arts, and consequently advantage to artists; but the poor man was as much disappointed as if he had been useful to the court in its depression. He was born at Antwerp, in 1637, and is said[4] to have succeeded in small histories; but not being encouraged, and having a fruitful invention and easy pencil, his best profit was making sketches for others of his profession. He lived to 1704, and was buried in Westminster. His brother, who resided at Brussels, painted a head of him.

[1] There is also an account of him in the second volume of Descamps, which was published but a little time before the death of Vertue.

[2] He is said to have greatly enriched himself whilst in England. His portraits were remarkable for an agreeable likeness, which was the cause of encouragement.—D.

[3] [I have taken a slight liberty with the text here. In all previous editions the title of this book is given as *Zichtbare Waerelt getelt worden;* the last two words are part of Houbraken's sentence in noticing the work—"onder de laatste mach Samuel van Hoogstraten Schilder en Schryver van 't Schilderboek genoemt, de *Zichtbare Waerelt* getelt worden." That is, "Among the last, those who have been useful with pen and pencil, may be counted or mentioned (*mach—getelm worden*) Hoogstraten, for his *Painter-book*, entitled *The Visible World*, Zichtbare Waerelt." This book is, however, more explicitly entitled "*Inleyding tot de Hooge Schoole der Schilderkonst, anders de Zichtbare Waerelt.*" Rotterdam, 1678, 4to. (Introduction to the Grand School of Painting, &c.); it is often referred to by Houbraken.—W.]

[4] Graham. A head of Charles I. by one Lemons is mentioned in that king's collection, p. 72. Whether the father of this person, or whether a different name, as there is a slight variation in the orthography, I do not know.

## ABRAHAM HONDIUS,

(1638—1695,)

was born at Rotterdam in 1638. When he came to England, or who was his master, is not known. His manner indeed seems his own; it was bold and free, and except Rubens and Snyder, few masters have painted animals in so great a style. Though he drew both figures and landscape, dogs and huntings were his favourite subjects. Vertue says he was a man of humour, and that one of his maxims was, that the goods of other men might be used as our own; and that finding another man's wife of the same mind, he took and kept her till she died, after which he married. He lived on Ludgate-hill, but died of a severe course of the gout, in 1695,[1] at the Blackmoor's-head, over against Water-lane, Fleet-street. One of his first pictures was the burning of Troy; and he frequently painted candle-lights. His best was a dog-market,[2] sold at Mr. Halsted's auction, in 1726. Above on steps were men and women, well executed. My father had two large pieces of his hand, the one a boar, the other a stag-hunting, very capital. Vertue

[1] [Immerzeel has 1691.—W.]

[2] It contained not less than thirty different kinds of that animal.—D.

Engraved by W. Baddeley.

SIR PETER LELY.

*From the Original by himself at Strawberry Hill.*

mentions, besides, a landscape painted in 1666 : Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed some of Speed's, and one[1] of the voyages of Thomas Cavendish and Sir Francis Drake round the globe He also engraved a genealogic chart of the houses of York and Lancaster, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot ; a map of the Roman empire ; another of the Holy Land, and particularly the celestial and terrestrial globes, the largest that had then ever been printed. I shall say nothing more of him in this place (as the Catalogue of English Engravers I reserve for a separate volume),[2] but that he left a son, Henry, born in London, whom I take for the father of Abraham Hondius, and who finished several things that had been left imperfect by Jodocus.

## MR. WILLIAM LIGHTFOOT,[3]

an English painter of perspective and architecture, in which last science he practised too, having some share in the Royal Exchange. He died about 1671.

## SIR PETER LELY,

(1618—1680,)

not only the most capital painter of this reign, but whose works are admitted amongst the classics of the art, was born at Soest in Westphalia, where his father, a captain of foot, was in garrison. His name was Vander Vaas, but being born at the Hague, in a perfumer's shop, the sign of the Lily, he received the appellation of Captain du Lys, or Lely, which became the proper name of the son.[4] He received his first instructions in painting from one De Grebber, and

[1] Graham.

[2] Vol. III. of this edition.

[3] V. *British Librarian.*

[4] *Abrégé*, tom. ii. p. 219 ; *Descamps*, p 356. Both these authors mention that he was brought to England in 1643, in the suite of William the Second, Prince of Orange, when he came to espouse the Princess Mary, daughter of Charles the First, who retained him in his court, and made him Sergeant-painter upon Vandyck's death. Sandford gives the date of this marriage ceremony, May 2, 1641.—D.

began with landscape and historic figures less than life; but coming to England in 1641, and seeing the works of Vandyck, he quitted his former style and former subjects, and gave himself wholly to portraits in emulation of that great man. His success was considerable, though not equal to his ambition; if in nothing but simplicity, he fell short of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and spiritless, at least they are natural. His laboured draperies flow with ease, and not a fold, but is placed with propriety. Lely supplied the want of taste with clinquant; his nymphs trail fringes and embroidery through meadows and purling streams.[1] Add, that Vandyck's habits are those of the times; Lely's a sort of fantastic night-gowns, fastened with a single pin.[2] The latter was, in truth, the ladies' painter; and whether the age improved in beauty or in flattery,[3] Lely's women are certainly much handsomer than those of Vandyck. They please as much more as they evidently meant to please; he caught the reigning character, and

> ———"on animated canvas stole [4]
> The sleepy eye that spoke the melting soul."
> *Pope, Imit. of Horace*, Ep. i. l. 150.

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[1] Admirably satirized by Pope. Ep. ii. line 4—14.—D.

[2] "Your night-gown fasten'd with a single pin;
Fancy improved the wondrous charms within."—*L. M. W. Montague.*—*Works*, v. p. 195, ed. 1803.—D.

[3] This suspicion is authorized by Mr. Dryden, who says, "It was objected against a late noble painter, that he drew many graceful pictures, but few of them were like: and this happened to him because he always studied himself more than those who sat to him."—*Pref. to Second Part of his Miscellanies.*

[4] This charming line bears a wonderful resemblance to one in an exquisite Greek epigram of Antipater, which it is not probable that Pope could have seen.

> "Ἠτακέραις λεύσσουσα κόραις μαλακωτέρον ὕπνῳ.
> Liquescentibus tuens oculis mollius somno."—*Dr. I. Warton.*

"Lely gave a very singular expression to the eyes of his female figures, a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time by any master; which he certainly conceived to be graceful."—*Pilkington.*

He seems to have dwelt with peculiar feeling upon the study of the eyes, and to have formed a sort of ideal model in his own mind, which he gave to almost all his female portraits. Hence these countenances have a sameness of voluptuous expression which renders them, in point of taste, less interesting than they would have been, had he exercised his masterly pencil in copying the features of such fascinating originals, with the truth and simplicity of nature. He was not one of those who, from an innate feeling of the dignity of their art, hesitate before they will deliberately sacrifice, not to posthumous fame, but to present popularity, or the love of acquiring money alone.—D.

I don't know whether even in softness of the flesh he did not excel his predecessor. The beauties at Windsor[1] are the court of Paphos, and ought to be engraved for the memoirs of its charming historiographer,[2] Count Hamilton.[3] In the portraits of men,[4] which he seldom painted, Lely scarce came up to Sir Antony; yet there is a whole-length of Horatio, Lord Townshend, by the former, at Rainham, which yields to few of the latter.

At Lord Northumberland's, at Sion, is a remarkable picture of King Charles I.,[5] holding a letter, directed "au

[1] [Now at Hampton-court.—W.]

[2] Author of the *Mémoires de Grammont.*

[3] "Il avoit à Londres un peintre assez renommé pour les portraits; il s'appelloit Lely. La grande quantité des peintures du fameux Vandyck répandues en Angleterre, l'avoit beaucoup perfectionné. De tous les modernes c'est celui qui dans le goût de tous ses ouvrages a le mieux imité sa manière, et qui en a le plus approché. La Duchesse d'York voulut avoir les portraits de plus belles personnes de la Cour. Lely les peignit; il emploia tout son art dans l'exécution. Il ne pouvoit travailler à de plus beaux sujets. Chaque portrait parut être un chef d'œuvre, et celui de Mademoiselle Hamilton parut le plus achevé.—*Mém. de Grammont*, edit. Walpole, p. 16.

In Pepys' *Memoirs*, which present to us the men and manners of his own times, "living as they rose," to the writer's mind, we have the following notices of these portraits:—"1662. Walked to Lilley's the painter, where I saw the Duchess of York's, her whole body, sitting in state, in a chair, in white sattin; and another of the King, not finished; most rare things. He said he would show me Lady Castlemaine (Duchess of Cleveland), 1662. He showed me Lady Castlemaine, which is a *most blessed* picture, that I *must* have a copy of."

But Pepys admired the painter rather than the man.—1666. "Called at Mr. Lilley's, who was working; and indeed his pictures are much above Hayls's (a rival portrait-painter), but a mighty proud man he is, and full of state." The citizens of London, grateful for the services of the twelve judges, who had greatly assisted them in settling their litigations upon rebuilding the city, resolved that their portraits should be placed in Guildhall at their expense. Lely was applied to, and accepted the commission. Upon finding that the Judges would not wait upon him for that purpose, he would not compromise the dignity of the king's painter, and declined the engagement. It was transferred to Michael Wright.—D.

[4] I must except a very fine head in my possession of the Earl of Sandwich; it is painted with the greatest freedom and truth; a half-length of an Alderman Leneve in his habit, one of the finest portraits I ever saw; the hand is exquisitely well painted; and a portrait of Cowley, when a youth, which has a pastoral simplicity and beauty that are perfectly characteristic.

[These portraits were sold at the Strawberry-hill sale, together with one of Mrs. Leneve, wife of Alderman Leneve.

The portrait of Admiral Montague, Earl of Sandwich, was bought by Lord Charles Townsend, for 32 guineas.

The portrait of Leneve, an alderman of Norwich, sold for 52 guineas. This Alderman Leneve was the son of Leneve, the Master of the Company of Merchant Tailors, whose portrait was painted by Cornelius Jansens.

The portrait of Mrs. Leneve sold for 30 guineas.

The portrait of Cowley, in the character of a shepherd, with pipe and crook (there is an enamel of it by Zincke), was bought by Sir Robert Peel, Bart., for 100 guineas.—W.]

[5] Gilpin (*Western Tour*, p. 322), speaks of this picture of Charles the First, in which the distresses of his mind are strongly characterised in his countenance.

roi monseigneur," and the Duke of York. æt 14, presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the king was last there, by Mr. Lely, who was earnestly recommended to him.[1] I should have taken it for the hand of Fuller or Dobson. It is certainly very unlike Sir Peter's latter manner, and is stronger than his former.[2] The king has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a sterner countenance, and expressive of the tempests he had experienced.[3]

Lely drew the rising sun, as well as the setting. Captain Winde told Sheffield, Duke of Buckingham, that Oliver certainly sat to him,[4] and while sitting, said to him, "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I never will pay a farthing for it."

It would be endless to recapitulate the works[5] of this

A person is delivering him a letter, which may be supposed to contain bad news. Charles's features were always composed and serious, but here they are heightened by a melancholy air; yet they are marked also with mildness and fortitude. It is a very affecting picture, as it brings strongly before us the feelings of this amiable prince at the most disastrous events of his life. It is painted so much in the manner of Vandyck, that it might be taken for one of his best pictures; but it was certainly painted by Sir P. Lely, who copied after Vandyck, when he first came to England. Vandyck died in 1641, which was before the troubles of Charles began.—D.

[1] The author of the *Abrégé de la Vie des plus fameux Peintres*, in two volumes, quarto, 1745, says, it was at the recommendation of the Earl of Pembroke, (tom. ii. p. 220.) This piece of ignorance is pardonable in a Frenchman, but not in Graham, from whom he borrowed it, and who specifies that it was Philip, Earl of Pembroke, a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned master at that crisis, or that his recommendation was successful. He was more likely to have been concerned in the following paragraph, relating to Cromwell.

[2] Yet it is certainly by him: the Earl of Northumberland has Sir Peter's receipt for it, the price 30*l.* There is a poem by Lovelace on this very picture, (p. 61.) R. Symondes too mentions it, and the portraits of the Duke of York and the Lady Elizabeth, single heads, both now at the Earl of Northumberland's at Sion; the first very pleasing, the other as valuable, for being the only one known of that Princess. There was another, of the Duke of Gloucester, with a fountain by him, which is wanting. Symondes adds, Sir Peter had 5*l.* for a ritratto; 10*l.* if down to the knees.

[3] Three of the children of Charles I. at Petworth.—D.

[4] A portrait of Cromwell at Chicksands, in Bedfordshire, which was taken after he was Protector, as a present to Sir J. Danvers, one of Charles the First's judges, whose daughter married Sir J. Osborne.—D.

[5] Several by him and Vandyck are in the gallery at Althorp, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.——See *Dibdin's Ædes Althorpianæ*.—D.

master :[1] though so many have merit, few are admirable or curious enough to be particularized. They are generally portraits to the knees, and most of them, as I have said, of

[1] After this decision by Walpole, the Editor may incur a censure by presuming to exempt from it certain of Lely's works, which have appeared to him to merit enumeration, at least. Of the few mentined by him, the best, *perhaps*, are those in the collection at Strawberry-hill. Walpole appears to have found that a selection would be troublesome, and thought that it might be an invidious task, for Lely painted portraits in England during more than thirty years, so that it would be not without difficulty, if only on account of their great numbers. The present supplementary list will therefore include those printed *in series* (as the Beauties and Admirals), with others which have justly established Lely's fame. The Beauties, as they have been collectively styled, since they were taken to Windsor by James the Second, in whose catalogue ten portraits are numbered from 1071, *Chiffinche's Catalogue*, are :—

1. Anne Hyde, Duchess of York, by whom Lely was commissioned to paint the set. Pre-eminent in rank, but not in beauty.
2. Elizabeth Bagot, Lady Falmouth.
3. Mrs. (Miss) Jane Middleton.
4. — Brooke, Lady Denham.
5. —Brooke (her sister), Lady Whitmore.
6. Henrietta Boyle, Lady Rochester, wife of L. Hyde, Earl of Rochester.
7. Anne Digby, Lady Sunderland.
8. Barbara Villiers, Duchess of Cleveland.
9. Frances Stuart, Duchess of Richmond.
10. Elizabeth Wriothesley, Countess of Northumberland.
11. Elizabeth Hamilton, Countess Grammont.

Pepys, 1662. "Called at Faithorne's, and there did see my Lady Castlemaine's picture done (engraved) by him from Lely's, in red chalk and other coullours. This picture, in chalk, is the finest thing I ever saw in my life."

The portraits of these ladies have been repeated, without inferiority, by Lely himself, and now decorate the apartments of several of the nobility. Those at Althorp claim a high degree of excellence. Copies of them, of a small size, were taken. Six were presented by Charles II. to Lord Shirley, now preserved at Stanton Harold, Leicestershire.

About the same time, soon after the naval victory at Solebay, the Duke of York gave Lely a similar order to paint the portraits of the admirals, or flag-men, as they are called by Pepys, in his diary, 1666. "To Mr. Leley's, and there saw the heads, some finished, and all begun, of the Flag-men in the late great fight with the Duke of York, against the Dutch. The Duke has them done to hang up, in his chamber, and very finely done they are indeed."

1. James, Duke of York.
2. Sir George Ascue.
3. Sir Thomas Tiddeman.
4. Sir Christopher Mennys.
5. Edward Montagu, Earl of Sandwich.
6. Sir William Berkeley.
7. Sir John Lawson.
8. Sir William Penn.
9. Sir Thomas Harman.
10. Sir Thomas Allen.
11. Sir Joseph Jordan.
12. Sir Jeremy Smith.

These portraits do not occur in Chiffinche's Catalogue of the collection of James II. ; they were probably dispersed. A series of the courtiers of Charles II. is preserved at Cirencester, Gloucestershire, the seat of Earl Bathurst ; they are six large wholelengths, and were painted for Sir Peter Apsley, cofferer to the king, who had greatly patronised Lely, as his personal friend.

1. Thomas, Lord Clifford of Chudleigh, Lord High Treasurer.
2. Henry Bennet, Earl of Arlington, Lord Chamberlain.
3. Henry Jermyn, Earl of St. Albans, Lord Steward of the Household.
4. Colonel William Ashburnham, Cofferer to Charles I. and II.

ladies.[1] Few of his historic pieces are known; at Windsor is a Magdalen, and a naked Venus asleep. The Duke of Devonshire has one, the story of Jupiter and Europa; Lord

5. Mr. Henry Brounker, brother of W. Viscount Brounker, Gentleman of the Bedchamber to the Duke of York.
6. Mr. Baptist May, Keeper of the Privy Purse to Charles II.

Lord Bathurst has likewise (*h. l.*) the Duchess of Cleveland as St. Barbara (*her name-saint*) with the emblems of martyrdom. The Duchess of Portsmouth; one of the numerous repetitions. Mrs. Eleanor Gwyn. The eyes in this portrait are peculiar. She is said to have hid them entirely when she laughed—a circumstance by which her royal admirer was much delighted.

MISCELLANEOUS.

1. Anne, Duchess of York, and her music-master, Francesco Corbetta. Osterley.
2. Mrs. Margaret Hughes. Osterley.
3. His own portrait. Osterley.

The Earl of Clarendon, 1660. Gorhambury. The Grove.

Samuel Butler. Bodleian; and another painted for Lord Clarendon.

His own portrait, and family engaged in a concert of music, 7 feet 4 inches by 4 feet 3 inches. Corsham.

Elizabeth Bagot, Countess of Dorset, Knole.

William Wycherley (sold at Mr. Watson Taylor's sale for 26 guineas.)

Margaret Leman. Hampton-court. Althorp.

Elizabeth Howard, Countess of Northumberland. Petworth.

James, Duke of York, at 14. Henry, Duke of Gloncester, and Princess Elizabeth. Petworth. Painted for the Earl of Northumberland.

John Graham, Viscount Dundee. Glamis-castle.

John Maitland, Duke of Lauderdale. Ham-house.

Barbara, Countess Castlemaine, (afterwards Duchess of Cleveland.) Hinchinbrook.

A. Cooper, Earl of Shaftesbury. Althorp.

John Selden. Bodleian.

Algernon Sydney. Althorp.

Otway and Cowley (*heads*). Althorp.

Edmund Waller (*sitting*). The Grove.

G. Villiers, second Duke of Buckingham. Donnington.

Prince Rupert. Dogmersfield.

Elizabeth, Countess of Lindsey. Ditchley.

Barbara, Duchess of Cleveland (*sitting*) when old. Ditto.

Charles II (*sitting*). Goodwood.

James, Duke of York, and Anne Hyde, his duchess, with his helmet in her lap. Petworth.

William, Lord Russell. Woburn.

Thomas,

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[1] Waller, as gallant a poet as Lely was a painter, has twice celebrated him. In the Nightpiece he says,

> "Mira can lay her beauty by,
> Take no advantage of the eye:
> Quit all that Lely's art can take,
> And yet a thousand captives make."

And in his verses to a lady from whom he received a poem he had lost,

> "The picture of fair Venus that
> (For which men say the goddess sat)
> Was lost, till Lely from your look
> Again that glorious image took."

In Lovelace's poems is one addressed to Sir Peter, who designed a little frontispiece to the Elegies on Lovelace's death, printed at the end of his poems. Faithorne engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the Lady Isabella Thynne. See Mr. Hawkins's curious edition of Isaac Walton's *Complete Angler*, in the *Life of Cotton*. He was celebrated too by a Dutch bard, John Vallenhove.—*Descamps*, vol. ii. p. 258.

Pomfret had that of Cimon and Iphigenia; and at Burleigh is Susanna with the two Elders. In Streater's sale was a Holy Family, a sketch in black and white, which sold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys, sitting on a tub, the wine running out; with his mark, P. Lens made a mezzotinto from a Judgment of Paris by him; another was of Susanna and the Elders. His designs are not more common; they are in Indian ink, heightened with white. He sometimes painted in crayons,[1] and well; I have his own head, by himself: Mr. Methuen has Sir Peter's and his family, in oil. They represent a concert in a landscape. A few heads are known, by him, in water-colours, boldly and strongly painted; they generally have his cypher to them.

Thomas, Lord Clifford, of Chudleigh. Ugbroke.
George Monk, Duke of Albemarle. Royal collection, Town-hall, Exeter.
Heneage Finch, Earl of Nottingham. Gorhambury.
Anne Hyde, Duchess of York.
Honourable Robert Boyle. The Grove.
Grinling Gibbons, sculptor. Devonshire-house.
G. Monk, Duke of Albemarle, (*w. l.*) ditto.
Sir Paul Rycaut, ambassador to the Porte. Corsham and Keddlestone.
Sir William Temple. Wrest.
Archbishop Usher, at 74. Shotover, Oxfordshire.
G. Morley, Bishop of Winton. Rousham, Oxfordshire.
H. Bennet, Earl of Arlington. Euston.
Roger North, 1665.
Dr. T. Sydenham.
James Butler, Duke of Ormond. Keddlestone, Derby.
Sir Harbottle Grimstone. Gorhambury.
H. Jermyn, Earl of St. Albans.
Anne Clarges, Duchess of Albemarle, Fife-house.
Sir P. Lely, Baptist May, and a bust of G. Gibbons, and a view of Windsor. Billingbeare, Berks.
John Leslie, Duke of Rothes, in the armour of the seventeenth century, with a large tilting spear. Earl of Rothes.
Duchess of Richmond, in a man's dress. Keddlestone royal collection.
Elinor Gwin, (*w. l.*) a peculiarity. Stowe.
Jas. Harrington (author of the *Oceana*). Upton, Staffordshire. Marked with a cypher, P, which was not Lely's usual practice.
Lord Chief-Justice Glynne and his family. Wansted house.
Henry, Duke of Norfolk. (*l. m.*) Worksop-manor.
James, Duke of Monmouth. Duchess of Buccleuch.
John Wilmot, Earl of Rochester. Sir J. B. Burgess.

The Editor here closes his catalogue, which, as Walpole observes, if portraits only which have been engraved were enumerated, might be extended to many pages. He has, on that account, confined this list to such only as either continue to our days the true likeness of persons eminent in literature or the state, or which may be justly considered among the more excellent specimens of the painter's talents.—D.

[1] These small portraits, not exceeding one foot square, were usually inclosed in a frame of tortoiseshell, under plate glass. This fashion was afterwards much adopted; though these pictures are now very rarely preserved, but are sometimes found in ancient mansions, in the country. His own head above mentioned is that now first engraved for this work.—D.——[Purchased at the Strawberry-hill sale by the Earl of Derby, for two guineas and a half.—W.]

He was knighted by Charles II. and married a beautiful Englishwoman of family, but her name is not recorded.[1] In town he lived in Drury-lane, in the summer at Kew,[2] and always kept a handsome table.[3] His collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the Earl of Arundel's;[4] and the second Villiers pawned many to him, that had remained of his father, the Duke of Buckingham's. This collection, after

[1] The Editor has not been more fortunate in his researches. She is not named in his will, which bears date Feb. 4, 1679. His acting executor was Roger North, (author of the *Examen*, &c.) His son, John Lely, died at Florence, and his daughter Anne in England, both under age.—D.

[2] See an account of the Lord Keeper Guildford's friendship to Sir Peter Lely and his family, particularly in relation to his house, in Roger North's *Life of the Keeper*, pp. 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

[3] Graham informs us, "that he was so much in esteem with Charles II., that he would oftentimes take great pleasure in his conversation, which he found to be as agreeable as his pencil. He was likewise highly respected by all people of eminence in the kingdom; and indeed so extraordinary were his natural endowments, and so great his acquired knowledge, that it would be hard to determine whether he was a better painter, or a more accomplished gentleman, or whether the honours which he had done his profession were the most considerable. But as to his art, certain it is that his last pictures were his best; and that he gained ground every hour, even to the day when death snatched the pencil out of his hand," p. 387, second edition.

This is a very courtly and well-drawn sketch of Lely's character. He considered Vandyck his master and model, not only in painting, but in his style and habits of life. The homely manner of Pepys, who was a more veracious contemporary, offers a curious contrast. His Diary bears unequivocal proof, that it was the depository of what passed in his own mind, at the moment, concerning both men and things.—"1662. Went to Lely, the great painter—and then to see, in what pomp his table was laid for *himself*, to go to dinner. He showed me Lady Castlemaine's (Duchess of Cleveland) portrait, which is a most blessed picture, and one that I must have a copy of." "Walked to Lely's, where I saw the Duchess of York (Anne Hyde), her whole body, sitting in a chair, in white sattin; and another of the king—most rare things." Richardson reports the following anecdote, rather derogatory to Lely's high fame as an artist, in his *Science of a Connoisseur*, p. 228, 8vo. "A man of quality, and Sir P. Lely's intimate friend, was pleased to say to him one day, 'For God's sake, Sir Peter! how came you to have so great a reputation? *You* know, that *I* know you are no painter.' Lely replied, 'My Lord! I know *that* I am not, but I am the best you have.'"

Evelyn barely mentions Lely, in his *Memoirs*. His works were little esteemed on the Continent; and occur very seldom in the great foreign collections. One small head, only, has gained a place in the Louvre gallery; in which some of the best examples of his great master, Vandyck, are preserved. So thought Sir J. Reynolds. (*Northcote.*) Gilpin remarks that Lely etchea a few designs only, and those were not remarkable.—*Essay on Prints.*

Lely never excelled *himself* so much in any single portrait, as Kneller did, in those by him of Dr. Wallis and the converted Chinese. He was, in fact, decidedly *a mannerist.* Manner and sameness create but little interest, and Lely's pictures are too much like each other.—D.

[4] See a list of part of it, printed with the Duke of Buckingham's collection by Bathoe. It mentions twenty-six of Vandyck's best pictures.——Total, 135.—D.

Sir Peter's death, was sold by auction,[1] which lasted forty days, and produced 26,000*l.*[2] He left, besides, an estate in land of 900*l.* a year.[3] The drawings he had collected may be known by his initial letters P. L.

In 1678, Lely encouraged one Freres,[4] a painter of history, who had been in Italy, to come from Holland. He expected to be employed at Windsor, but finding Verrio preferred,[5] returned to his own country. Sir Peter had disgusts of the same kind from Simon Varelst, patronised by the Duke of Buckingham; from Gascar, who was brought

[1] The sale began April 18, 1682, O.S. In the conditions of sale was specified that immediately upon the sale of each picture, the buyer should seal a contract for payment according to the custom in great sales.

After Vandyck's death, he acquired some of the most esteemed specimens of the foreign masters, and of Vandyck's own works, which were sold to him by the widow. As he was prevented, by constant occupation, from visiting the great schools of painting on the Continent, he determined upon making this collection, and forming his own style upon these specimens, but his manner was that of Vandyck.—*Graham.*

In the *Gazette*, dated May 20, 1683. "His Majesty has permitted Grinling Gibbons and Parry Walton to expose to sale, at the Banqueting-house, Sir P. Lely's collection of pictures, at nine in the morning, and two in the afternoon, and so to continue, from day to day." The drawings and prints were sold April 11, 1688. Another sale, April 16, 1689, continued for eight days, when it was adjourned. The Editor has seen two priced catalogues of these sales, with the names of the purchasers, from which he will offer a slight extract to gratify the curiosity of some modern purchasers and connoisseurs with respect to prices, and the amateur collectors of that day:—Twenty seven small portraits, *en grisaille*, Vandyck, 115*l.* *Ralph Montagu, Esq.* Earl of Strafford, (*head,*) ditto, 81*l.* Endymion Porter, wife and children, ditto, 155*l.* *Earl of Mulgrave.* His own head, in an oval, 34*l.* *Earl of Newport.* T. Killegrew, ditto, 83*l.* *The Same.* Foreign Masters:—Our Saviour at the Marriage, P. Veronese, 100*l.* *Lord Peterborough.* Last Judgment, Rubens, 101*l.* *J. B. Hoys,* (a Dutch dealer.) Hero and Leander, ditto 85*l.* Landscape, ditto, 27*l.* *The Same.* Judgment of Solomon, P. Veronese, 160*l.* *Monsieur Fromanteau,* (a French dealer.) Prometheus, Spagnuolet, 100*l.* *Earl of Kent.* Crucifixion, by Vandyck, 105*l.* *Hoys.* Cupid, carving in ivory, by Fiamingo, 145*l.* *The Same.* Man and a Dog, Ant. More, 22*l.* *Mr. Betterton.* A Noon Landscape, Claude, 47*l.* *Mr. Soames,* &c. &c.

| (1684.) | £ | *s.* | *d.* |
|---|---|---|---|
| Twenty-one Portfolios of Drawings . . . . . | 1848 | 9 | 6 |
| Twenty-four Books of Prints . . . . . | 597 | 18 | 6 |
| Proceeds of Sale, July 14, 1688 . . . . . | 6311 | 3 | 6 |
| Exhibited before a Master in Chancery. . . . | £8757 | 11 | 6 |

The *Earl of Kent* was the largest individual purchaser, 741*l.*—D.

[2] Doubts are entertained of this great amount.—D.

[3] Sir Peter gave 50*l.* towards the building of St. Paul's.

It appears from the will before mentioned, that Lely was possessed of the Manor of Wellingham, in Lincolnshire, which, after the death of his children, which soon happened, should be sold for the benefit of his sister's son, Conradt Weck, by Conradt Weck, a burgomaster of Groll, in Gueldreland.—D.

[4] See an account of this Theodore Freres in *Descamps,* vol. iii. p. 149.

[5] While he was here, one Thomas Hill, a painter, and Robert Williams, a mezzotinter, learned of him.

over by the Duchess of Portsmouth; and from the rising merit of Kneller, whom the French author I have mentioned sets, with little reason, far below Sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careless, Lely more delicate in finishing.[1] The latter showed by his pains how high he could arrive. It is plain that if Sir Godfrey had painted much less and applied more, he would have been the greater master. This, perhaps, is as true a parallel as the French author's, who thinks that Kneller might have disputed with Lely in the beauty of his head of hair.[2] Descamps is so weak as to impute Sir Peter's death to his jealousy of Kneller, though he owns it was almost sudden; an account which is almost nonsense, especially as he adds that Lely's physician, who knew not the cause of his malady, heightened it by repetitions of Kneller's success. It was an extraordinary kind of sudden death!

Sir Peter Lely died of an apoplexy,[3] as he was drawing

[1] Roger North, whom Lely appointed his executor, in his *Life of Lord Keeper Guildford*, p. 299, says, that "Sir Peter was a well-bred gentleman, friendly and free, and not only an adept in his art, but communicative; and had a great collection, consisting of pictures from the hands of the best masters, and a magazine of Scizzis (*Schizzi*), and drawings of divers finishings, which had been the heart of great designs and models."—D.

[2] "Lely par sa belle chevelure et sa bonne mine auroit pû le disputer à Kneller." *Abrégé*, tom. ii. p. 222.

The French author quoted above deserves more credit for his account of Lely's habits as a painter, and his usual mode of life. He speaks of him as having been an excellent colourist, and correct in his designs; and that he followed the example of his master, Vandyck, in singular diligence; it having been his habit to paint from nine o'clock in the morning until four in the afternoon; when he frequently gave a splendid entertainment to his friends. He had a rule which was invariably observed, the disregarding the quality of the sitter. A domestic took down the name, and appointed the day upon which the lord or lady had fixed; and if the appointment was not kept, no consideration could induce Sir Peter to replace the name, excepting at the bottom of the list. It may nevertheless admit of a doubt, whether the beautiful and haughty ladies of Charles the Second's court would have submitted to such a regulation, without a murmur; or whether he relaxed, after Gascar and Kneller had become his formidable rivals.

There were eleven portraits of James II. and his family, in his collection at St. James's-palace, which were left in an *unfinished state*, when Lely died in 1680; and were probably removed after that event.—D.

[3] The celebrated astronomer and miser, Robert Hooke, was first placed with Sir Peter Lely, but soon quitted him, from not being able to bear the smell of the oil colours. But though he gave up painting, his mechanic genius turned, among other studies, to architecture. He gave a plan for rebuilding London after the fire: but though it was not accepted, he got a large sum of money, as one of the commissioners, from the persons who claimed the several distributions of the ground, and this money he locked up in an iron chest for thirty years. I have heard that he designed the College of Physicians; he certainly did Ask's hospital

the Duchess of Somerset, 1680, and in the sixty-third year of his age. He was buried in the church of Covent garden, where is a monument with his bust, carved by Gibbons, and a Latin[2] epitaph by Flatman.[3]

near Hoxton. [He built Montagu-house for Ralph, first duke of that name, 1663. "To see Montagu-house. The whole is a fine palace built after the French pavilion way by Mr. Hooke, Curator of the Royal Society."—*Evelyn.* This building was entirely burned down with the furniture, Jan. 19, 1686."] He was very able, very sordid, cynical, wrong-headed and whimsical. Proof enough of the last, was his maintaining that *Ovid's Metamorphoses* was an allegoric account of earthquakes. See the history of his other qualities in the *Biographia Britannica*, vol. iv.

[1] Sarah, widow of John, fourth Duke of Somerset, ob. 1692.—D.

[2] See it in *Graham*, p. 447.——By his executors a monument of white marble was erected. Gibbons owed much to the patronage and recommendation of Lely, and is said to have considered the bust as among his best productions. It was entirely reduced to lime, in the conflagration of Covent-garden church, in 1795.

In the British Museum, No. 2332, *Harl.*, is a most curious MS. in duodecimo. It is written in a small hand, in a character of letters as they were usually formed in the reign of Charles I. In the Catalogue it is barely attributed to Lely, which a further examination of it sufficiently confirms. It contains a very scientific and practical treatise on painting, with a series of directions, each prefaced "Marke;" and at the beginning is a glossary of Dutch words, as "stet" hard, "stetting" hardness, "lite" light, and "glowingness" of colouring. There is abundant internal evidence of its having been a note-book of remarks, made in conversations of Vandyck with Lely, during the time when he was studying under him, with a view to direct the future practice of the pupil, then a young man. There are several repetitions, or rather, the same principles laid down, in different language. The names of neither master nor scholar occur, in more than a hundred pages; and the whole MS. is abruptly concluded. He perpetually quotes the authority of Vandyck, "My master tould mee"—"How often hath my kind master tould mee,—Bee bould—and that will make thee a master. The raison, saith hee, why pictures of Titian and myselfe are soe as they are in this respect, consists in the painting of them mainely, or all together."—D.——

Flatman, who was a good Latin scholar, and his particular friend, composed the epitaph.

"Hîc situs est Petrus Lely Eq. Aurat, etc.
In Angliâ, famâ et divitiis crevit;
Primus scilicet in arte pictoriâ magister,
Ille secundus, qui felicius imitabitur.
Mirê tabellas animavit, quibus pretium
Longè hinc dissita statuent sæcula,
Ipse interim dignissimus, cui statua decernatur,
Cui ejus, in seros nepotes referatur gloria.
Obijt Nov. 30mo. Anno { Ætatis 63. / Salutis 1680."

[3] [In addition to the pictures of Lely's already mentioned, the following were sold at the Strawberry-hill sale:—

A half-length portrait of Elizabeth Butler, Countess of Chesterfield, sold for 72 guineas.

A half-length portrait of a Lady, bought by Dr. Gray, Dean's-yard, for 16 guineas.

A half-length portrait of a Lady (companion to the preceding), sold for 22 guineas.

The two following were sold together:—

An oval portrait of the Duchess of Richmond; and another of a Gentleman, the companion to it, bought by John Dent, Esq., for 3 guineas.

A portrait of Mary, Princess of Orange, daughter of King Charles I., was bought by the Earl of Derby, for 20 guineas.—W.]

## JOSEPH BUCKSHORN,

a Dutchman, was scholar of Lely, whose works he copied in great perfection, and some of Vandyck's, particularly the Earl of Strafford, which was in the possession of Watson, Earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of Sir William, by Buckshorn. He painted draperies for Sir Peter, and dying at the age of thirty-five, was buried at St. Martin's.

## JOHN GREENHILL,[1]

(1649—1676,)[2]

the most promising of Lely's scholars, was born at Salisbury,[3] of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog so well, that it was mistaken for the original.[4] The print of Sir William Davenant, with his nose flattened, is taken from a painting of Greenhill. His heads in crayons were much admired, and that he sometimes engraved, appears from a print of his brother Henry,[5] a merchant of Salisbury, done by him in 1667; it has a long inscription in Latin. At first he was very laborious, but becoming acquainted with the players, he fell into a debauched course of life, and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and being carried to Parrey Walton's, the painter in Lincoln's-inn-fields, where he lodged, died in his bed that

[1] The French author calls him Greenfill; the public is much obliged to persons who write lives of those whose very names they cannot spell!

[2] One of Greenhill's best portraits is that of Anthony, first Earl of Shaftesbury. It is in the possession of the Earl of Malmesbury. Dr. Mead had an excellent portrait by him of Admiral Spragge. He painted likewise John Lock, engraved by Blouteling, 1673.

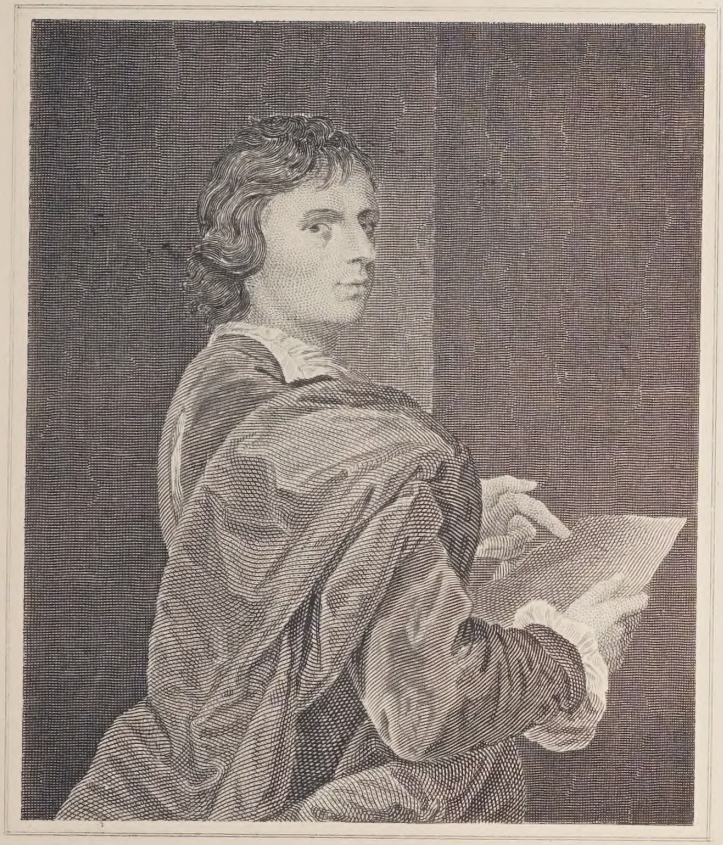
Thomas Herbert, eighth Earl of Pembroke. Hinton, Somerset.

Lady Paulet. Esme, Duke of Richmond. Philip, Earl of Pembroke. William Powlett, Marquis of Winchester. Horace, Lord Vere, copies in crayons. Ditto.—D.

[3] He painted a whole-length of Dr. Seth Ward, Bishop of Salisbury, as Chancellor of the Garter, which was placed in the town-hall there.

[4] General Cholmondeley has a fine half-length of a young man in armour, by Greenhill, in which the styles of both Vandyck and Lely are very discernible.

[5] He etched a portrait of his brother, Henry Greenhill, of Salisbury, æt. 20, 1667, a *mathematician*. *Bromley*.—D.



JOHN GREENHILL,

*From the Original by Himself in the Private Collection at Dulwich College.*

*Copied by W. Bone & Engraved by G. T. Doo.*

night in the flower of his age.[1] He was buried at St. Giles's; and Mrs. Behn, who admired his person and turn to poetry, wrote an elegy on his death.[2]

Graham tells a silly story of Lely's being jealous of him,[3] and refusing to let Greenhill see him paint, till the scholar procured his master to draw his wife's picture, and stood behind him while he drew it.[4] The improbability of this tale is heightened by an anecdote which Walton told Vertue; or, if true, Sir Peter's generosity appears the greater, he settling 40*l.* a-year on Greenhill's widow, who was left with several children, and in great indigence. She was a very handsome woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

## ——— DAVENPORT,

another scholar of Lely, and good imitator of his manner, lived afterwards with his fellow-disciple Greenhill;[5] and besides painting had a talent for music, and a good voice. He died in Salisbury-court, in the reign of King William, aged about fifty.

## PROSPER HENRY LANKRINK,[6]

(1628– 1692,)

of German extraction, born about 1628: his father, a soldier of fortune, brought his wife, and this, his only son, into the

[1] He died May 19, 1676.——Beale's *Diary*.—D.

[2] Graham has printed Mrs. Aphra Behn's *very lengthy ode*, the third stanza of which is too extraordinary for transcription.—D.

[3] Yet it appears from Mr. Beale's pocket-book, that Sir Peter was a little infected with that failing. Vide vol. ii. p. 540.——Graham, (p. 379), asserts, that "he made *his master* a present of twelve broad pieces (15*l.*), and took the *picture* away with him."—D.

[4] This reasoning is not conclusive. Lely might have been unwilling to instruct his pupil in some secret of his art, and yet have lamented his unhappy death, and have been generous to his handsome widow.—D.

[5] Greenhill has been characterised by Graham, in a very interesting sketch. "He was the most excellent of the disciples of Sir P. Lely. He was finely qualified by nature for both the sister arts, Painting and Poetry. But death, taking advantage of his loose and unguarded manner of living, snatched him away betimes, and only suffered him to leave us enough of his hand, to make us wish that he had been more careful of a life, so likely to do great honour to his country." His portrait, painted by himself, is preserved at Dulwich-college; and the most kind facilities have been afforded for transferring it advantageously to this work. His works are certainly scarce, or the painter's name forgotten.—D.

[6] *V.* Graham.

Netherlands, and obtaining a commission there, died at Antwerp. The widow designed the boy for a monk, but his inclination to painting discovering itself early, he was permitted to follow his genius. His best lessons he obtained in the academy at Antwerp,[1] and from the collection of Mynheer Van Lyan. The youth made a good choice, chiefly drawing after the designs of Salvator Rosa. On his mother's death, from whom he inherited a small fortune, he came to England, and was patronised by Sir Edward Spragge, and Sir William Williams, whose house was filled with his works; but being burned down, not much remains of Lankrink's hand, he having passed great part of his time in that gentleman's service. His landscapes are much commended.[2] Sir Peter Lely employed him for his backgrounds. A single ceiling of his was at Mr. Kent's, at Causham, in Wiltshire, near Bath. He sometimes drew from the life, and imitated the manner of Titian, in small figures for his landscapes. Some of those were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Austen, and Mr. Hewitt, the latter of whom had a good collection of pictures. So had Lankrink himself, and of drawings, prints, and models. He bought much at Lely's sale, for which he borrowed money of Mr. Austen; to discharge which debt Lankrink's collection was seized after his death, and sold. He went deep into the pleasures of that age, grew idle, and died in 1692, in Covent-garden,[3] and was buried, at his own request, under the porch of that church. A limning of his head was in Streater's sale.

[1] Pilkington informs us, that the interval from the time of his leaving the academy at Antwerp till his arrival in England, he had passed in wandering through Italy, and storing his mind with all that nature presented to him, and all that could be acquired in the galleries and schools of painting. Thus qualified to excel, he found sufficient employment in England for the exercise and expansion of his genius. He delighted to paint views in a rough and rude country, with broken ground and uncommon scenery. He was, in fact, so able an imitator of Salvator Rosa, that it is more than probable that in many English collections that celebrated name has been given to his works.—D.

[2] The most conspicuous merit of his landscapes was seen in the freedom and beauty of his skies.—D.

[3] The south side of Covent-garden was, for more than a century, a favourite residence of painters. The last of eminence who lived there was Meyers, the miniature painter. This circumstance accounts for so many having been interred in that church.—D.

## JOHN BAPTIST GASPARS

was born at Antwerp, and studied under Thomas Willeborts Bossaert, a disciple of Rubens.[1] Baptist Gaspars (who must not be confounded with Baptist Monoyer, the flower painter) came into England during the civil war, and entered into the service of General Lambert. Upon the Restoration he was employed by Sir Peter Lely to paint his postures, and was known by the name of Lely's Baptist. He had the same business under Riley and Sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in Painters'-hall, and another of the same prince, with mathematical instruments, in the hall of St. Bartholomew's hospital, were painted by this Baptist, who died in 1691, and was buried at St. James's.[2]

## JOHN VANDER EYDEN,[3]

a portrait-painter of Brussels, copied and painted draperies for Sir Peter, till marrying, he settled in Northamptonshire, where he was much employed, particularly by the Earls of Rutland and Gainsborough, and the Lord Sherard, at whose house he died, about 1697, and was buried at Staplefort, in Leicestershire.

[1] Graham, by mistake, says of Vandyck. There is a fine little Holy Family at Houghton, by Willeborts, from a large one of Rubens.

[2] Aubrey had the portrait of Hobbes of Malmsbury, by Gaspars, which he afterwards presented to Gresham-college. *Memoirs.*—D.

[3] Graham. This was not Vander-Eyden, so famous for his neat manner of painting small views of streets and houses.

## MRS. ANNE KILLIGREW,

(1660—1685,)

daughter of Dr. Henry Killigrew,[1] master of the Savoy, and one of the Prebendaries of Westminster, was born in St. Martin's-lane, London, a little before the Restoration. Her family was remarkable for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments.[2] Antony Wood says she was a Grace for beauty, and a Muse for wit. Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole, composed of the fall of Adam, Arethusa, vestal Virgins, Diana, Cupid, Noah's ark, the Pleiades, the valley of Jehosaphat, and the last Assizes.[3] Yet Antony Wood

[1] See an account of him in Wood's *Athenæ*, vol. ii. col. 1035.——KILLEGREW, in several instances.—D.

The family of KILLEGREW was distinguished by genius; their talent was conspicuous; and as they received almost unlimited panegyric from contemporaries, candour will induce us to believe that they deserved it.

*Sir Robert Killegrew*, who held offices in the courts of Kings Charles First and Second, had three sons of remarkable talent. *William* and *Thomas Killegrew* excelled in dramatic poetry, and their works have been splendidly printed in folio volumes, though few in number. Thomas has been aready mentioned (vol i. p. 326), as having possessed a singular vein of humour, with the liberty to indulge it.

*Henry*, master of the Savoy, published sermons, and a tragedy written when he was seventeen years old.

His daughter, Mrs. *Anne Killegrew* (called *Mrs.* after the fashion of the age, although never married) gave very early testimonies of singular powers. To have received such elevated praise in the prose of the ascetic A. Wood, and in the enthusiastic strains of Dryden, argues transcendent merit; or was owing to a fortunate combination of circumstances.—D.

[2] *Athenæ Oxon.* vol. ii. p. 1035.—D.

[3] Dr. J. Warton, in a note of his edition of Dryden (vol. ii. p. 259), controverts the eucomiastic criticism of Dr. Johnson upon this ode, who has distinguished it as "undoubtedly the noblest that our language has produced." (*Johnson's Works*, Murphy's edit. vol. ix. p. 416.) After having exalted her poetical excellence to the summit of praise, Dryden describes her skill and success in painting, both portrait and landscape, with which we are more concerned.

> "Her pencil drew whate'er her soul designed,
> And oft the happy draught surpass'd the image of her mind."

He particularises her landscapes; and her portraits of James II. and his second wife are not easily recognised in the subjoined couplets.

> "For not content to express his outward part,
> Her hand call'd out the image of his heart,
> His warlike mind, his soul devoid of fear,
> His high-designing thoughts were figured there."

Such turgid flattery might be more applicable to his queen, Mary d'Este, to whom he was married in 1673, then in her sixteenth year.

"Our

M.rs ANNE KILLIGREW.

*From an Original by Sir Peter Lely.*
*Drawn by the late J. Thurston.*
*Engraved by J. Thomson.*

assures us "there is nothing spoken of her, which she was not equal to, if not superior;" and his proof is as wise as his assertion, for, says he, "if there had not been more true history in her praises than compliment, her father would never have suffered them to pass the press." She was maid of honour to the Duchess of York, and died of the small-pox, in 1685, in the twenty-fifth year of her age.[1]

Her poems[2] were published after her death, in a thin quarto, with a print of her, taken from her portrait drawn by herself, which, with the leaves of the authors I have quoted, is in a much better style than her poetry, and evidently in the manner of Sir Peter Lely. She drew the pictures of James II. and of her mistress, Mary of Modena; some pieces of still-life and of history; three of the latter she has recorded in her own poems, St. John in the wilderness, Herodias, with the head of that saint, and two of Diana's nymphs. At Admiral Killigrew's sale, 1727, were the following pieces by her hand:—Venus and Adonis; a Satyr playing on a pipe; Judith and Holofernes; a Woman's head; the Graces dressing Venus; and her own portrait. "These pictures," says Vertue, "I saw, but can say little.'

She was buried in the chapel of the Savoy, where is a monument to her memory, with a Latin epitaph, which, with the translation, may be seen prefixed to her poems, and in Ballard's *Memoirs of Learned Ladies*, p. 340.

## ———BUSTLER, [OR BOSSELER,][3]

a Dutch painter of history and portraits. Mr. Elsum, of the Temple, whose tracts on painting I have mentioned,

> "Our Phœnix Queen was portray'd too—so bright,
> Beauty alone could beauty take so right,
> Before, a train of heroines was seen;
> In beauty foremost, as in rank, a Queen."

The Editor does not recollect any verses upon royal portraits equally encomiastic. There is a delicate compliment to the *fair paintress*, in the second line; in the other case the poet laureate was merely doing his duty.—D.

[1] "To the unspeakable reluctancy of her relations." *A. Wood.*—D.

[2] This book is among the most rare. Ballard (*Learned Ladies*, p. 337) gives an account of it. It is prefaced by her portrait, Dryden's Ode, and a long epitaph, in Latin, by her father. The contents show a versatility of subject, Pastoral Dialogues, Four Epigrams, and the "Complaint of a Lover;" and lastly, "Upon the saying that my verses were made by another."—D.

[3] From Graham, p. 405, as is the following article.

had a picture of three Boors painted by this man,[1] the landscape behind by Lankrink, and a little dog on one side, by Hondius.

## DANIEL BOON,

of the same country, a droll painter, which turn he meant to express, both in his large and small pieces. He lived to about the year 1700.[2] There is a mezzotinto of him, playing on a violin.

## ISAAC PALING,[3]

another Dutchman, scholar of Abraham Vander Tempel, was many years in England, and practised portrait-painting. He returned to his own country in 1682.

## HENRY PAERT, OR PEART,

disciple of Barlow, and afterwards of Henry Sone, from whom he contracted a talent for copying. He exerted this on most of the historic pieces of the royal collection. I suppose he was an indifferent performer, for Graham says he wanted warmth and beauty of colouring, and that his copies were better than his portraits. Vertue mentions a half-length of James, Earl of Northampton, copied from a head by Paert, who then lived in Pall-mall.[4] He died in 1697 or 98.

## HENRY DANKERS,

of the Hague, was bred an engraver, but by the persuasion of his brother John, who was a painter of history, he turned to landscape, and having studied some time in Italy, came to England, where he was countenanced by Charles II.[5] and

[1] A portrait of Sir William Dugdale, Garter King of Arms, at Blyth-hall, in Warwickshire.—D.

[2] [He died in 1698. *Immerzeel.*—W.]

[3] From Houbraken's *Lives of the Painters.*——[He was a native of Leyden, but settled and died in the Hague.—W.]

[4] There is a print from his painting, of a Morocco ambassador, 1682.

[5] King Charles II. was so well pleased with the subjects of the pencil of Dankers, and his singularly neat execution of them, that he gave him ample encouragement. He engaged him to make topographical views of many seaports in his dominions, particularly prospects of the coast of Wales, and several of the royal palaces. Of these he had permission to paint repetitions. Pepys tells us that, 1669,—"He called at Dankers', the great landscape-painter, and he took measure of my pannels

employed in drawing views of the royal palaces, and the seaports of England and Wales. Of his first profession there is a head after Titian, with his name Henricus Dankers Hagiensis sculpsit. Of the latter, were several in the royal collection; James II. had no fewer[1] than twenty-eight views[2] and landscapes by him; one of them was a sliding piece before a picture of Nell Gwyn. In the public dining room at Windsor is the marriage of St. Catherine, by him. In Lord Radnor's sale were other views of Windsor, Plymouth, Penzance, &c. and his name HDankers, F. 1678, 1679. He made, besides, several designs for Hollar. Being a Roman Catholic, he left England in the time of the Popish plot, and died soon after at Amsterdam.[3]

## PARREY WALTON,[4]

though a disciple of Walker, was little more than journeyman to the arts. He understood hands, and having the care of the royal collection, repaired several pictures in it.[5] His son was continued in the same employment, and

in my dining room, wherein to place the four I intend to have—the four houses of the king—Whitehall, Hampton-Court, Greenwich and Windsor." "To Dankers, and there saw my picture of Greenwich finished to my very good content; though this manner of distemper do make the figures not so pleasing, as in oyl."

Walpole, in his *Catalogue Raisonné* of his collection at Strawberry-hill, (*Warks*, 4to. vol. ii. p. 443,) mentions, "a most curious picture of Rose, the royal gardener, presenting the first Pine-apple raised in England to Charles II. who is standing in a garden: the house seems to be Dawney-court near Windsor, the villa of the Duchess of Cleveland. The whole piece is well painted, probably by Dankers." * It has been lately engraved. In the Fitzwilliam collection at Cambridge, is a landscape with a pine apple, which grew in Sir M. Dekker's garden, by the younger Netscher, and which likewise claims to have been the first which had been grown in this country.—D.

[1] *V.* his Catalogue, published by Bathoe.

[2] One I suppose of these, the beginning of Greenwich, is now in a small closet by the king's bedchamber at St. James's.

[3] Graham.

[4] Graham.

[5] The office of keeper of the king's pictures, in this reign, appears to have had privileges, either assumed or allowed, of an extensive nature, as to the place where they were deposited. Evelyn says, "1661, I dined at Chiffinche's house-warming in St. James's Park. He was his Majestys Closet Keeper, and had his new house full of good pictures. He made and signed the large catalogue of K. James the Second's pictures already referred to. In Westminster Abbey, is the following inscription. "Hic situs est THOMAS CHIFFINCHE, serenissimi Caroli II. a teneris annis, in utrâque fortunâ fidus asserta; ac pro inde a regiis Cimeliis primo constitutus. Vir notissimi candoris et probitatis Obijt vi. Id. April, A.D. 1676." His successor was Parrey Walton, who probably enjoyed liberty of a similar description.—D.

* [Sold at Strawberry-hill sale, for 21 guineas.—W ]

had an apartment in Somerset-house. The copy, which is at St. James's, of the Cyclops by Luca Giordano, at Houghton, was the work of the latter. The father painted still-life, and died about the year 1700.

## THOMAS FLATMAN,

(1663—1688,)

another instance of the union of poetry[1] and painting, and of a profession that seldom accords with either, was bred at the Inner Temple, but I believe neither made a figure nor stayed long there; yet among Vertue's MSS. I find an epigram written by Mr. Oldys on Flatman's three vocations,[2] as if he had shone in all; though, in truth, he distinguished himself only in miniature:

> "Should Flatman for his client strain the laws,
> The Painter gives some colour to the cause:
> Should Critics censure what the Poet writ,[3]
> The Pleader quits him at the bar of wit."

Mr. Tooke, schoolmaster of the Charterhouse, had a head of his father by Flatman, which was so well painted, that Vertue took it for Cooper's; and Lord Oxford had another limning of a young knight of the Bath in a rich habit, dated 1661, and with the painter's initial letter F. which was so masterly, that Vertue pronounces Flatman equal to Hoskins, and next to Cooper.[4]

Mrs. Hoadley, first wife of the late Bishop of Winchester, and a mistress of painting herself, had Flatman's own head by him. Another[5] was finished by Mrs. Beale, Dec. 1681, as appears by her husband's pocket-book, from which I shall hereafter give several other extracts. The same

[1] Flatman received a mourning ring with a diamond worth 100*l.* for his poem on the death of Lord Ossory.

[2] *Poems and Songs*, by Thomas Flatman, 8vo. 1674. A third edition appeared in 1682.—D.

[3] Lord Rochester treated him very severely in the following lines:—

> "Not that slow drudge in swift Pindaric strains,
> Flatman, who Cowley imitates with pains,
> And rides a jaded muse, whipt, with loose reins."

[4] He was styled a limner only, or a painter in water-colours, and never painted in oil.—D.

[5] There is a mezzotinto of Flatman holding a drawing of Charles II. *en medaille*; and a smaller head, painted by Hayls, and neatly engraved by R. White.

W.C. Edwards sculpt

THOMAS FLATMAN,

From an Original Drawing
by Sir Peter Lely.
in Possession of the Publisher.

person says, "Mr. Flatman borrowed of my wife her copy of Lady Northumberland's picture from Sir Peter Lely."

Flatman was born in Aldersgate-street, and educated in Wykeham's school, near Winchester, and in 1654 was elected Fellow of New College, but left Oxford without taking a degree. Some of his poems were published in a volume with his name; others, with some singular circumstances relating to them, are mentioned by Antony Wood.[1] Flatman had a small estate at Tishton, near Dis in Norfolk, and dying Dec. 8, 1688, was buried in St. Bride's, London, where his eldest son had been interred before him; his father, a clerk in Chancery, and then fourscore, surviving him.

## CLAUDE LE FEVRE,

a man of indigent circumstances, studied first in the palace of Fontainebleau, where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom advised him to adhere to portraits, for which he had a particular talent. The French author,[2] from whom I transcribe, says, that in that style he equalled the best masters of that country, and that passing into England, he was reckoned a second Vandyck. If he was thought so then, it is entirely forgotten. Both Graham and Vertue knew so

[1] *Athenæ*, vol. ii. p. 825.——One of his best miniatures was worth a whole ream of his Pindarics. Yet he received a ring of a hundred pounds value, for *one sad ode*. *Granger*.—D.

[2] *Abrégé de la Vie des plus fameux Peintres*, vol. ii. p. 329.

little of him, that the first mentions him not, and the latter confounded him with Valentine Le Fevre of Brussels, who never was here; yet mentions a mezzotint of Alexandre Boudan, imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed in blue and the face and hands in flesh-colour. From hence I conclude that Graham made another mistake in his account of

## LE FEVRE DE VENISE,

whose Christian name was Roland, and who he says gained the favour of Prince Rupert by a secret of staining marble. As that prince invented mezzotinto,[1] I conclude it was Claude who learned it of his highness, during his intercourse with him, and communicated it to Sarabe at Paris. Le Fevre de Venise certainly was in England and died here, as Claude did. Vertue says, that his Le Fevre painted chiefly portraits and histories in small, in the manner of Vandyck, the latter of which were not always very decent. As I am desirous of adjusting the pretensions of the three Le Fevres, and should be unwilling to attribute to either of the wrong what his modesty might make him decline, I mean the last article, I am inclined to bestow the nudities on Roland, qui se plaisoit, says[2] my author, à dessiner en caricatures les caractères & les temperamens de ceux qu'il conoissoit, imitant en cela Anibal Caracci.—One knows what sort of *temperamens* Anibal painted.

Claude died in 1675, at the age of forty-two; Roland died in Bear-street, near Leicester-fields, in 1677, about the sixty-ninth year of his age, and was buried at St. Martin's.

Mercier, painter to the late Prince of Wales, bought at an auction the portrait of Le Fevre, in a spotted fur cap, with a pallet in his hand: I suppose painted by himself; and at Burlington-house is the picture of Rousseau the painter, by Le Fevre: I suppose Roland.

[1] [This is an error; see a note on this subject in the *Catalogue of Engravers*, vol. iii.—W.]

[2] *Abrégé de la Vie des plus fameux Peintres*, vol. ii. p. 331.

JOHN HAYLS,[1]

remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of himself in water-colours, purchased by Colonel Seymour at Mr. Bryan's sale, ill drawn but strongly coloured, induced Vertue to think that Lely was not the only person whom Hayls had an ambition to rival, but that this was a first essay in competition with Cooper. However, I find by a note in a different volume, that some thought this miniature was by Hoskins. At Woburn is the portrait of Colonel John Russel, (of whom there is a better picture in the *Mémoires de Grammont*,) third son of Francis, Earl of Bedford; and another of Lady Diana, second daughter of William, the first duke of that house, both by Hayls, and he drew the father of Secretary Pepys.[2] He lived in Southampton-street, Bloomsbury, and dying there suddenly in 1679, was buried in St. Martin's.

[1] So he writes his name on the portrait of Flatman. In Painters'-hall is a St Sebastian and a portrait of Mr. Morgan, by one Hayes. As I find no other mention of this man, it may be a mistake for Hayls; so Vertue supposed.

[2] Pepys was a patron of the painters of his own time; was conversant with their works, and qualified by that knowledge, to estimate their various merit. He places Hayls decidedly below Lely: *yet* he employed him. "1666, Mr. Hayls begun my wife's portrait, in the posture we saw one of Lady Petre, like St. Catherine." "To Hayls' to see my father's picture, then to Sir W. Coventry's, and there saw his father's picture, which was just brought home, and while it was hanging up." "This, (says Sir William merrily,) is the use that we make of our fathers." "To Hayls' again, and saw my wife sit, and very like it will be, but he do complain that her nose hath cost him as much work as another's face, and he hath done it finely indeed!"—D.

## HENRY GASCAR,

another competitor of Sir Peter, was a French portrait-painter, patronised by the Duchess of Portsmouth, and in compliment to her much encouraged. Graham speaks of his tawdry style, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe; and Gascar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l.*[1] At Chesterton Vertue saw a head in armour of Edmund Verney, with Gascar's name to it. His best performance was a half-length at Lord Pomfret's, of Philip, Earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister Lord Pembroke had married. I suppose this desire of having her brother-in-law's picture was dated before a quarrel she had with him for ill-usage of her sister. The duchess threatened to complain to the king; the earl told her, if she did, he would set her upon her head at Charing-cross, and show the nation its grievance.[2]

## SIMON VARELST,[3]

a real ornament of Charles's reign, and one of few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter.[4] It is not certain in what year he

[1] Scarcely to be credited, considering the value of money, and the time he remained in England. A sum to the same amount between *English pounds* and *French livres* is more reconcilable to the truth.—D.——[Graham writes, ten thousand pounds.—W.]

[2] [According to Graham, Gascar left England about 1680, and died probably at Rome, where he resided at the commencement of the eighteenth century.

A picture by Gascar was sold at the Strawberry-hill sale for five guineas. It is thus described in the Catalogue, p. 226:—"A curious emblematic picture, a man standing at whole length before a bust of Charles II., seemingly before his restoration, for a Cupid is weighing the broken arms of England, as a Commonwealth, against crowns and sceptres;—by Gascar."—W.]

[3] [Immerzeel says Simon and Herman Verelst were established as painters at the Hague already in 1666.—W.]

[4] "One Evarelst (Varelst) did show me a little flower-pot of his drawing, the finest thing I ever saw in my life, the drops of dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel, whether my eyes were deceived, or not. He do ask 70*l.* for it, I had the vanity to bid him 20*l.*"—*Pepy's Diary.*—D.

arrived in England; his works were extremely admired, and his prices the greatest that had been known in this country. The Duke of Buckingham patronised him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelst thinking nothing impossible to his pencil, fell into the snare, and drew the duke himself, but crowded it so much with fruits and sunflowers, that the king, to whom it was showed, took it for a flowerpiece. However, as it sometimes happens to wiser buffoons than Varelst, he was laughed at till he was admired, and Sir Peter Lely himself became the real sacrifice to the jest; he lost much of his business, and retired to Kew, while Varelst engrossed the fashion, and for one half-length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with the same delicacy as his flowers, which he continued to introduce into them. Lord Chancellor Shaftsbury going to sit, was received by him with his hat on. Don't you know me? said the peer. Yes, replied the painter, you are my Lord Chancellor. And do you know me? I am Varelst. The king can make any man chancellor, but he can make nobody a Varelst.[1] Shaftsbury was disgusted, and sat to Greenhill. In 1680, Varelst, his brother Harman, Henny and Parmentiere, all painters, went to Paris, but stayed not long. In 1685, Varelst was a witness on the divorce between the Duke and Duchess of Norfolk; one who had married Varelst's half-sister was brought to set aside his evidence, and deposed his having been mad and confined. He was so, but not much more than others of his profession have been; his lunacy was self-admiration; he called himself the God of Flowers;[2]

[1] This repartee is that of Henry VIII. to the nobleman who had affronted Holbein.—D.——[It is also reported of Guido and Cardinal Spinola, and the Emperor Charles V. is said to have made a similar observation respecting Titian, to one of his noblemen All, or none of these stories, may be true.—W.]

"When fam'd Varelst this little wonder drew,
Flora vouchsaf'd the growing work to view:
Finding the painter's science at a stand,
The goddess snatch'd the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine that ne'er shall fade."

PRIOR.—D.

and went to Whitehall, saying he wanted to converse with the king for two or three hours. Being repulsed, he said, "He is King of England, I am King of Painting, why should not we converse together familiarly?" He showed an historic piece on which he had laboured twenty years, and boasted that it contained the several manners and excellences of Raphael, Titian, Rubens, and Vandyck. When Varelst, Kneller, and Jervase have been so mad with vanity, to what a degree of phrenzy had Raphael pretensions! But he was modest. Varelst was shut up towards the end of his life, but recovered his senses at last, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-street. In King James's collection were six of his hand, the king, queen, and Duchess of Portsmouth, half-lengths, a landscape, flowers and fruit. In Lord Pomfret's were nine flower-pieces.

His brother, Harman Varelst, lived some time at Vienna, till the Turks besieged it in 1683. He painted history, fruit and flowers, and dying about 1700, was buried in St. Andrew's, Holborn. He left a son of his profession called Cornelius, and a very accomplished daughter,[1] who painted in oil, and drew small histories, portraits both in large and small, understood music, and spoke Latin, German, Italian, and other languages.

[1] Maria Varelst. A singular anecdote, concerning her proficiency in languages, is related by Descamps (tom. iv. p. 222). During her residence in London, when once at the theatre, she sate near to six German gentleman of high rank, who were so struck with her beauty and air, that they expressed their admiration in the most high-flown terms which that language could supply. She addressed herself to them in German, observing that such extravagant praise in the presence of any lady conveyed no real compliment. One of them immediately repeated his ecomimum in Latin. She replied to him, in the same language, "that it was unjust to endeavour to deprive the fair sex of the knowledge of that tongue which was the vehicle of true learning and taste." With increased admiration, they then requested that they might pay their personal respects to her, when she told them, "that she was a paintress by profession, and that she lived under the protection of Varelst, the Flower-painter, who was her uncle." These gentlemen soon availed themselves of this information to see her works; sate each for his portrait, and gave her a most liberal remuneration. This circumstance, having been repeated, introduced her into the best society. Walpole has probably mentioned her only incidentally; because notwithstanding she is said to have had great encouragement, he was not able to particularize any production of her pencil.—D.

ANTONIO VERRIO,

*From the Original by Himself in the Collection of Earl Spencer at Althorp*

*Copied by E. Petty & Engraved by H. Robinson.*

## ANTONIO VERRIO,[1]

(1639[2]—1707,)

a Neapolitan ; an excellent painter for the sort of subjects on which he was employed ; that is, without much invention, and with less taste, his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors and triumphs, over those public surfaces on which the eye never rests long enough to criticise, and where one should be sorry to place the works of a better master: I mean ceilings and staircases. The New Testament or the Roman History cost him nothing but ultra-marine ; that, and marble columns, and marble steps he never spared. He first settled in France, and painted the high altar of the Carmelites at Toulouse, which is described in *Du Puy's Traité sur la Peinture*, p. 219. Toul. 1699.

Charles II. having a mind to revive the manufacture of tapestry at Mortlake, which had been interrupted by the civil war, sent for Verrio to England; but changing his purpose, consigned over Windsor to his pencil.[3] The king was induced to this by seeing some of his painting at Lord Arlington's, at the end of St. James's-park, where at present stands Buckingham-house. The first picture Verrio drew for the king was his majesty in naval triumph, now in the

[1] Verrio's arrival in England is ascertained in Eyelyn's *Diary*, 1671 : "At Lord Arlington's house, at Euston. Paintings in fresco in the hall, being the first work which Verrio did in England."

"Verrio's invention is admirable, his ord'nance full and flowing, antique and heroical ; his figures move ; and if the walls hold (which is the only doubt, by reason of the salts, which in time and in this moist climate, prejudice,) the work will preserve his name to ages."—*Evelyn, Mem.* vol. i. p. 518.—D.

[2] [Verrio was born at Leece, in the Terra d'Otranto, in Naples, about 1639. Dominici, *Vite de' Pittori Napolitani*, &c.—W.]

[3] Evelyn, who was considered a connoisseur in painting, in his own time, gives unqualified praise to Verrio ; and it is evident, that the public had adopted his opinion.

"1683. To see Montagu-house. The Funeral pile of Dido. Hercules and the Centaurs, &c., I think exceeds anything he has yet done, both for design and colouring, and exuberance of invention, comparable to the greatest old masters, or what they do, in France." This, so celebrated, work was destroyed by fire, in 1686. Pope's satire of "Where sprawl the Saints of Verrio," has had a lasting influence on the public mind with regard to his real merit as a painter. Verrio's first, or introductory work at Windsor, was the ceiling of the queen's guardroom.—D.

public dining-room in the castle. He executed most of the ceilings there, one whole side of St. George's-hall, and the chapel. On the ceiling of the former he has pictured Antony, Earl of Shaftsbury,[1] in the character of Faction, dispersing libels; as in another place he revenged a private quarrel with the housekeeper, Mrs. Marriot, by borrowing her ugly face for one of the Furies. With still greater impropriety he has introduced himself, Sir Godfrey Kneller, and Bap. May, surveyor of the works, in long periwigs, as spectators of Christ healing the sick. He is recorded as operator of all these gaudy works in a large inscription over the tribune at the end of the hall:[2]

ANTONIUS VERRIO NEAPOLITANUS
NON IGNOBILI STIRPE NATUS,
AD HONOREM DEI,
AUGUSTISSIMI REGIS CAROLI SECUNDI
ET
SANCTI GEORGII
MOLEM HANC FELICISSIMA MANU
DECORAVIT.

The king paid him generously. Vertue met with a memorandum of moneys he had received for his performances[3] at Windsor. As the comparison of prices in different ages may be one of the most useful parts of this work, and as it is remembered what Annibal Caracci received for his glorious labour in the Farnese palace at Rome,[4] it

[1] To trace the origin of this ingenious application of real portraits to allegorical figures might not be an easy task. At the Vatican, Michel Angelo has availed himself of it, in the Sistine, and Zuccaro in the Pauline chapels. In the hall at Hanbury, Worcestershire, Sir G. Kneller has drawn a likeness of Dr. Sacheverel, as being carried off by one of the Furies.

Verrio's ceilings have excited poetical admiration.

—— "Great Verrio's hand hath drawn
The gods in dwelling brighter than their own."

TICKELL.—D.

[2] There is a description of St. George's-hall in the *Musæ Anglicanæ*.

[3] St. George's-hall is not specified; I suppose it was done afterwards.

[4] [Annibale Carracci received for the Farnese gallery, which occupied him four years, not eight, as is commonly reported, a *present* of 500 scudi, apparently independent therefore of his salary of 10 scudi per month, together with table allowance for himself and two servants. See the Editor's *Catalogue of the National Gallery*, Carracci, An. Raphael was paid only 434 ducats for the Ten Cartoons, about 20*l.* each; for each of the large frescoes of the Vatican stanze, however, he received upwards of 400*l.* (1,200 *scudi d'oro*), while Michel Angelo was paid only 3,000 scudi (600*l.*) for the whole ceiling of the Sistine chapel, the labour of nearly four years. See Vasari; Platner und Bunsen; *Beschreibung der Stadt Rom;* and Passavant, *Rafael von Urbino*, &c. &c.—W.]

will not perhaps be thought tedious if I set down this account:—

An account[1] of moneys paid for painting done in Windsor-Castle for His Majesty, by Signor Verrio, since July, 1676.

| | £ | s. | d. |
|---|---|---|---|
| King's guard chamber | 300 | 0 | 0 |
| King's presence chamber | 200 | 0 | 0 |
| Privie-chamber | 200 | 0 | 0 |
| Queen's drawing-room | 250 | 0 | 0 |
| Queen's bed-chamber | 100 | 0 | 0 |
| King's great bed-chamber | 120 | 0 | 9 |
| King's little bed-chamber | 50 | 0 | 0 |
| King's drawing-room | 250 | 0 | 0 |
| King's closet | 50 | 0 | 0 |
| King's eating-room | 250 | 0 | 0 |
| Queen's long-gallery | 250 | 0 | 0 |
| Queen's chappel | 110 | 0 | 0 |
| King's privie back-stairs | 100 | 0 | 0 |
| The King's gratuity | 200 | 0 | 0 |
| The King's carved stairs | 150 | 0 | 0 |
| Queen's privie-chamber | 200 | 0 | 0 |
| King's guard-chamber-stairs | 200 | 0 | 0 |
| Queen's presence-chamber | 200 | 0 | 0 |
| Queen's great stairs | 200 | 0 | 0 |
| Queen's guard-chamber | 200 | 0 | 0 |
| Privy-gallery | 200 | 0 | 0 |
| Court-yard | 200 | 0 | 0 |
| Pension at Midsummer, 1680 | 100 | 0 | 0 |
| A gratuity of 200 guineas | 215 | 8 | 4 |
| Pension at Christmas, 1680 | 100 | 0 | 0 |
| Pension at Midsummer, 1681 | 100 | 0 | 0 |
| The King's chappel | 900 | 0 | 0 |
| Overwork in the chappel | 150 | 0 | 0 |
| On the back of this paper— | £5545 | 8 | 4 |
| His Majesty's gift, a gold chain | 200 | 0 | 0 |
| More, by the Duke of Albemarle for a ceiling | 60 | 0 | 0 |
| More, my Lord of Essex | 40 | 0 | 0 |
| More, from Mr. Montague of London | 800 | 0 | 0 |
| More, of Mr. Montague of Woodcutt | 1300 | 0 | 0 |
| In all | £7945 | 8 | 4 |

The king's bounty did not stop here; Verrio had a place of master-gardener,[2] and a lodging at the end of the park, now Carleton-house. He was expensive, and kept a great

[1] Copied, says Vertue, from a half sheet of paper fairly writ in a hand of the time.

It appears in the privy-council books of the year 1686, that Verrio had petitioned for arrears, which were referred to Sir Christopher Wren to report on. The total for work already done at Windsor was 2,050*l*., and the arrears 600*l*. The ceiling in Wolsey's tomb-house, 1,000*l*. These were additional payments.—D.

[2] His usual appellation was "Signor Verrio," which he fancied was a title of honour. In Charles the Second's collection were three historical pictures:—Christ on the Cross; a Sea Triumph, with the king in it, *sufficiently allegorical*; and Christ relieving the lame and blind.—D.

table, and often pressed the king for money with a freedom which his Majesty's own frankness indulged. Once at Hampton-court, when he had but lately received an advance of a thousand pounds, he found the king in such a circle that he could not approach. He called out, Sire, I desire the favour of speaking to your Majesty. Well, Verrio, said the King, what is your request? Money, Sir, I am so short in cash, that I am not able to pay my workmen, and your Majesty and I have learned by experience that pedlars and painters cannot give credit long. The King smiled, and said he had but lately ordered him 1,000*l.* Yes, Sir, replied he, but that was soon paid away, and I have no gold left. At that rate, said the King, you would spend more than I do to maintain my family. True, answered Verrio, but does your Majesty keep an open table as I do?[1]

He gave the designs for the large equestrian picture of that monarch in the hall at Chelsea-college; but it was finished by Cook, and presented by Lord Ranelagh.

On the accession of James II. Verrio was again employed at Windsor, in Wolsey's tomb-house, then destined for a Romish chapel. He painted that king and several of his courtiers in the hospital of Christ Church, London. Among other portraits there is Dr. Hawes, a physician; Vertue saw the original head from whence he translated it into the great piece, which Verrio presented to the hospital. He painted, too, at that of St. Bartholomew.

The revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refused to work for King William.[2] From that time he was for some years employed at the Lord Exeter's at Burleigh, and afterwards at Chatsworth. At the former he painted several chambers, which are reckoned among his best works. He has placed his own portrait in the room where he represented the history of Mars and Venus; and for the Bacchus bestriding a hogshead, he has, according

[1] This anecdote is erroneously given by Descamps (tom. ii. p. 18) to Vandyck and Charles I. It suits neither of them.—D.

[2] At Althorpe is an original portrait of Verrio by himself, painted probably towards the decline of life. He wears spectacles which rest upon the nose, not having any communication with the temples, *Æd. Althorpianæ.* Engraved for this work.—D.

to his usual liberty,[1] borrowed the countenance of a dean, with whom he was at variance. At Chatsworth, is much of his hand. The altar-piece in the chapel is the best piece I ever saw of his; the subject, the incredulity of St. Thomas. He was employed, too, at Lowther-hall, but the house has been burnt. At last, by persuasion of Lord Exeter, he condescended to serve King William, and was sent to Hampton-court,[2] where, among other things, he painted the great staircase, and as ill as if he had spoiled it out of principle. His eyes failing him,[3] Queen Anne gave a pension of 200*l.* a-year for life, but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his first arrival he had worked for picture-sellers. Lanscron, was another painter in Verrio's service, and assisted him seven or eight years at Windsor.[4]

## JAMES HUYSMAN, OR HOUSMAN,[5]

(1656—1696,)

was born at Antwerp, in 1656, and studied under Bakerel, a scholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and a satiric one, and having writ an invective against the Jesuits, was obliged to fly. Huysman, deprived of his master, came to England, and painted both history and portraits. In the latter he rivalled Sir Peter

[1] It was more excusable, that when his patron obliged him to insert a pope in a procession not very honourable to the Romish religion, he added the portrait of the Archbishop of Canterbury, then living.

[2] In Nichol's *Collection of Poems*, vol. v. p. 37, is that by Tickell (already quoted), called Oxford, in which is this couplet, at once descriptive of Verrio's paintings and worthy of being preserved in the Bathos—

"Such art as this adorns your Lowther's-hall,
Where feasting gods carouse upon the wall."—D.

[3] It was not only this decay, but his death, that prevented his being employed at Blenheim, as probably was intended, for the author of some verses addressed to Verrio in the sixth volume of Dryden's *Miscellanies*, carried his prophetic imagination so far as to behold the duke's triumphs represented there by our painter; who died before the house was built.

[3] As Verrio remained in England for thirty years, and had full employment, his works must have been very numerous. It is not worth the trouble to particularize them. From the taking down of many of the sumptuous mansions which they once adorned, the decay incident to the fresco works from neglect, and the effect of our climate, and more than all, from the disesteem into which that description of painting has fallen, the apartments of Windsor and Burleigh are those only where the abilities of Verrio can be fairly seen or appreciated.—D.

[5] Graham.

Lely, and with reason.[1] His picture of Lady Byron, over the chimney in the beauty-room at Windsor,[2] is at least as highly finished, and coloured with as much force as Sir Peter's works in that chamber, though the lady[3] who sat for it is the least handsome of the set.[4] His Cupids were admired; himself was most partial to his picture of Queen Catherine. There is a mezzotinto from it, representing her like St. Catherine. King James,[5] had another in the dress of a shepherdess; and there is a third in Painters'-hall. He created himself the queen's painter, and to justify it, made her sit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's-church.[6]

[1] At Holkham is a family picture by him of the COKES of that time.—D.

[2] Of these fourteen beauties* ten were by Lely, three by Wissing, and one by Housmann.—D.

[3] I find in Vertue's notes that he had been told, it is not Lady Byron but Lady Bellassis. If it was the Lady Bellassis, who was mistress to King James, it becomes more valuable, and while Charles paid his brother the compliment of enrolling the latter's mistress with his own, he tacitly insinuated how much better a taste he had himself. I have an unfinished head by Cooper of King James's Lady Bellassis, which is historically plain. Huysman's picture has certainly some resemblance to the mezzotinto of her from Sir Peter Lely.

[4] Huysman was still more affected in his attitudes than Lely. There is a remarkable portrait of Alexander Browne, before his *Ars Pictoria*, which was engraved by De Jode.—D.

[5] See his Catalogue. There, too, is mentioned the Duchess of Richmond in man's apparel by Huysman. It is a pretty picture, now at Kensington; the dress is that of a cavalier about the time of the civil war, buff with blue ribands.

Frances Stuart (the Mrs. Stuart who is very conspicuous in *Grammont's Mémoires*) became the wife of Charles, the last Duke of Richmond, of the Stuart family. She delighted to be painted in masquerade, as just now mentioned, or as Pallas, with her spear; and sometimes as a young man, with a cocked hat and a flaxen wig. But she is otherwise connected with these anecdotes. She professed to her royal admirer a great taste for original drawings and miniatures by the celebrated masters. A large and very valuable collection she left to her executor, Stewart, son of Lord Blantyre, *from whencesoever they were collected.* The *Gazette* of Nov. 17, 1702, announces, "that the Collection of the late Duchess of Richmond, consisting of many original drawings by P. del Vaga, Raphael, and Leonardo da Vinci, with miniatures and limnings by Hilliard, J. and P. Oliver, Hoskins and Cooper, would be sold at Whitehall."

This duchess, in all portraits of her, real or allegorical, appears to have been eminently beautiful. Pepys, with his usual entertaining *naïveté*, has this memorandum:—"I saw Mrs. Stewart (before she was Duchess of Richmond), methought her the beautifullest creature that ever I saw, and that, if ever woman can do it, she do exceed my Lady Castlemaine—more than ever I thought so, so often as I have seen her." And Pepys, it will be seen in his *Diary*, was a gallant and competent judge of comparative beauty, as sincere, though less discriminative, than Grammont.—D.

[6] [There is a portrait of Izaak Walton by this painter in the National Gallery.—W.]

* [Now at Hampton-court.—W.]

Vertue mentions another painter of the same surname, whom he calls Michlaer Huysman of Mecklin, and says he lived at Antwerp; that he studied the Italians, and painted landscapes in their manner, which he adorned with buildings and animals. He came to England, and brought two large landscapes, which he kept to show what he could do; for these he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a sale in 1743, Vertue saw three small landscapes and figures by him of great merit. On the revolution, he returned to Antwerp, and died there 1707, aged near seventy.

## MICHAEL WRIGHT

was born in Scotland, but came to London at the age of sixteen or seventeen, and proved no bad portrait-painter. In 1672, he drew for Sir Robert Vyner a whole-length of Prince Rupert in armour with a large wig. On the back he wrote the prince's titles at length, and his own name thus, Jo. Michael Wright, Lond. pictor Regius pinxit 1672. The Earl of Oxford had a half-length by him of Sir Edward Turner, son of Sir Edward, Speaker of the House of Commons and Chief Baron. On that he called himself Jos. Michael Wright *Anglus*, 1672; but on the portraits of the judges in Guildhall, he wrote *Scotus*. Sir Peter Lely was to have drawn these pictures, but refusing to wait on the judges at their own chambers, Wright got the business, and received 60*l.* for each piece. Two of his most admired works were a Highland Laird and an Irish Tory, whole-lengths, in their proper dresses, of which several copies were made. At Windsor is his large picture of John Lacy, the comedian, in three different characters—Parson Scruple, in the "Cheats," Sandy, in the "Taming of the Shrew," and Monsieur de Vice, in the "Country Captain." It was painted in 1675, and several copies taken from it. He twice drew a Duke of Cambridge, son of King James,[1] perhaps the two children who bore that title; one of them is in the king's closet at St. James's. He painted, too, a ceiling in the king's bedchamber at Whitehall.

[1] *V.* Catalogue.

Wright attended Roger Palmer, Earl of Castlemaine, as steward of his household, on his embassy to the Pope,[1] and at his return published a pompous account of it, first in Italian, then in English.[2] He had been in Italy before. At his return from the embassy he was mortified to find that Sir Godfrey Kneller had engrossed most of his business. In 1700, upon a vacancy of the king's painter in Scotland, he solicited to succeed, but a shopkeeper was preferred—and in truth Wright had not much pretensions to favour in that reign—yet as good as his fellow-labourer, Tate, who wrote panegyrics in Wright's edition of the embassy, and yet was made poet laureate to King William. Orlandi mentions Wright: "Michaele[3] Rita Inglese notato nel Catalogo degli Academici di Roma nel anno 1688." Wright left a son at Rome, who was master of languages, and died there. He had a nephew too, of his own name, educated at Rome, but who settled in Ireland, where he had so much success that he gained 900*l.* the first year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the same time; the latter and young Wright were rivals.[4]

Wright, the uncle, had a fine collection of gems and

[1] It is well known with what neglect and indifference this embassy was received by the Pope. The Jesuits endeavoured to compensate for the Pontiff's contempt: they treated Castlemaine in a most magnificent manner, and all the arts were called in to demonstrate their zeal, and compliment the bigot-monarch. But the good fathers were unlucky in some of their inscriptions, which furnished ample matter for ridicule; particularly, speaking of James, they said, *Alas Carolo addidit;* and that the former might choose an ambassador worthy of sending to heaven, *he despatched his brother.*—*V. Hist. of England,* in two volumes, vol. ii. p. 113, 5th edition, 1723.

[2] A gentleman of Bristol possesses a copy, in the title-page of which it is said to have been published formerly in Italian, by M. Wright, and now made English, by Nahum Tate, poet laureate, 1688; 120 pages. The copy in the British Museum has no letter-press, but consists of plates only; which were designed by Battista Lenardi, and engraved by Arnold Van Waterhout; and probably published at Rome. Wright's name does not appear in them. The frontispiece represents the Pope upon his throne. Lord Castlemaine is kneeling at his feet; his coronet placed on the ground, in a very theatrical attitude. Other plates are of the state coach, the banquet given to Lord C. by the cardinals, and the designs of the embossed plate placed on the tables.—D.

[3] Lord Pelham has a small three-quarters of Mrs. Cleypole, on which is written M. Ritus, Fec. It is an emblematic piece, the allegory of which is very obscure, but highly finished. There is another exactly the same, except that it wants the painter's name, at West Horsley, formerly the seat of Sir Edward Nicholas.

[4] Evelyn mentions M. Wright, a Scotchman, who had lived long in Italy, and was a good painter. He had in his house an excellent collection, especially that small piece by Correggio, &c.—D.

*Seipse. pinx.t* *W.H. Worthington sculp.t*

ROESTRATEN.

coins, which were purchased by Sir Hans Sloane, after his death, which happened about the year 1700, in James-street, Covent-garden. He is buried in that church.

## EDMUND ASHFIELD,[1]

scholar of Wright, was well descended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He instructed Lutterel, who added the invention[2] of using crayons on copper plates. Vertue had seen a head of Sir John Bennet, afterwards Lord Ossulston, painted neatly by Ashfield, though not in a good manner; but at Burleigh is a small portrait of a Lady Herbert by him, highly finished and well painted.

## PETER ROESTRATEN,[3]

(1627—1698,)

was born at Harlem in 1627, and learned of Francis Hals, whose daughter he married, and whose manner for some time he followed; but afterwards taking to still-life, painted little else. Sir Peter Lely was very kind to him[4] at his arrival in England, and introduced him to King Charles; but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues; he found more countenance from the nobility.[5] There is a good picture by him at Kiveton, the seat of the Duke of Leeds, one at Chatsworth, and two were at Lord

[1] Graham.

[2] Of the excellence of this invention we have the following testimony:—"1694. Saw the five daughters of Mr. G. Evelyn painted in one piece, *very well*, by Mr. LUTTRELL, in crayons, on copper, and seeming to be as finely painted as the best miniature." (*Evelyn's Diary.*) Was not this art worth pursuing? Three of them are in the queen's cabinet, Kensington.—D.

[3] Graham.

[4] Descamps says that Lely, growing jealous of Roestraten, proposed to him a partition of the art; portraits were to be monopolised by Lely; all other branches were to be ceded to Roestraten, whose works were to be vaunted by Lely, and for which, by these means, he received 40 and 50 guineas. It is very improbable that an artist should relinquish that branch of his business which such a proposal told him he was most capable of executing.

[5] At Belvoir-castle is a superior specimen of his talent. In the same picture are represented a watch, an open book, and an embossed tankard, with other accompaniments. The execution of the tankard shows the utmost powers of the art. His management of chiaro-scuro was, indeed, very surprising.—D.

Pomfret's. At Lord Radnor's sale, in 1724, were three or four of his pictures, particularly one representing the crown, sceptre, and globe. He was particularly fond of drawing wrought plate. At the Countess of Guildford's, at Waldeshare, in Kent, are some of his works. I have one, well coloured, containing an ivory tankard, some figures in bronze, and a medal of Charles II. appendant to a blue riband. It is certain that he arrived early in this reign, for he hurt his hip at the fire of London, and went lame for the rest of his life. Graham says, that having promised to show a whole-length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his master's daughter, and said, "There is a whole-length by Hals." These are trifling circumstances, but what more important happens in sedentary and retired lives? They are at least as well worth relating as the witticisms of the old philosophers. Roestraten died in 1698, in the same street[1] with Michael Wright, and was buried in the same church.[2]

## GERARD SOEST, CALLED ZOUST,

(1637—1681,)

was born in Westphalia, and came to England probably before the Restoration,[3] for Sanderson mentions him as then

[1] [James-street, Covent-garden.—W.] [2] [St. Paul's, Covent-garden.—W.]
[3] Printed in 1685. Describing a picture of a husband and wife, he says, "It must be valued an ornament to the dyning-room; being besides well known to be

of established reputation. By what I have seen of his hand, particularly his own head at Houghton, he was an admirable master. It is animated with truth and nature; round, bold, yet highly finished. His draperies were often of satin, in which he imitated the manner of Terburgh, a Dutch painter of conversations, but enlarged his ideas, on seeing Vandyck.[1] He was enlisted among the rivals of Sir Peter Lely; the number of them is sufficient honour to the latter. Emulation seldom unites a whole profession against one, unless he is clearly their superior. Soest is commended by Vertue and Graham for his portraits of men; both confess that his taste was too Dutch and ungraceful, and his humour too rough to please the softer sex.[2] The gentle manners of Sir Peter carried them all from his competitor. Soest, who was capricious, slovenly, and covetous, often went to the door himself; and if he was not in a humour to draw those who came to sit, or was employed in the meaner offices of his family, he would act the servant, and say his master was not at home: his dress made him easily mistaken. Once, when he lived in Cursitor's-alley, he admitted two ladies, but quitted the house himself. His wife was obliged to say, that since he could not please the ladies, he would draw no more of them. Greenhill carried Wildt,[3] the painter, to Soest, who then lived at the corner house in Holborn-row, and he showed them a man and horse large as life, on which he was then at work, out of humour with the public and the fairer half of it. In Jervase's sale was a portrait of Mr. John Norris, by Soest, which Jervase esteemed so much that he copied it more than once, and even imitated it in his first pictures. On the back was written 1685, but that was a mistake; Soest died in Feb. 1681. I have a head by him, I believe of Griffiere; it has

the art of Sowst's handy-work, and he a master of sufficiencie." (*Graphice*, p. 43.) At Welbeck is Lucy, Lady Hollis, by him, 1657.——[According to Graham, or the "Essay towards an English School," at the end of the translation of De Piles, London, 1706, Zoust came to England about 1656.—W.]

[1] Pilkington.—D.

[2] It is certain that in Bromley's list of engraved female portraits, there is not one from a picture by Soest. Sir Peter, Wissing, and Gascar, had gentler manners and better fortune.—D.

[3] Of this person I find no other account.

a mantle of purple satin, admirably coloured. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall, Sheldon, lord mayor, whole length; in the audit-room of Christ-church, Oxford, a head of Fuller, Bishop of Lincoln; and at Wimpole was a good double half-length of John, Earl of Bridgwater, and Grace, his countess, sitting. Vertue describes another head, of Sir Francis Throckmorton, in a full wig, and a cravat tied with a riband, and the painter's name; a fine head of Loggan, the engraver; and another, which he commends extremely, of a gentleman in a full, dark periwig, and pink-coloured drapery: on the straining frame was written—

Gerard Soest pinxit ebdomedâ Pentecostes } Anno Domini 1667 ætatis 30.

Price of { Picture 3*l.* Frame 16*s.*

Vertue saw too a small oval, painted on paper and pasted on board, the portrait of a Mr. Thompson. Soest was not only an able master himself, but formed Mr. Riley.

## [WILLIAM] READER,

another scholar of Soest, was son of a clergyman, and born at Maidstone, in Kent. He lived some time at a nobleman's, in the West of England, and at last died poor in the Charter-house.[1]

## JOHN LOTEN,

a Dutch landscape-painter, lived here long and painted much; chiefly glades, dark oaken groves, land-storms and water-falls;[2] and in Switzerland, where he resided too, he drew many views of the Alps. He died in London about 1680. In King James's catalogue, where are mentioned three of his landscapes, he is called Loaton. Except this little notice, all the rest is taken from Graham, as are the three next articles entirely.

[1] There is a quarto mezzotint of the famous musical composer, Dr. John Blow, from a portrait of him by Reader.—D.

[2] Loten was remarkable for bold scenery and sublime landscape under terrific circumstances. He frequently painted upon a large scale. His pictures are dark, but there is a degree of gloomy grandeur which is not unpleasing.—D.

## THOMAS MANBY,

a landscape-painter, who had studied in Italy, whence he brought a collection of pictures that were sold in the Banqueting-house. He lived ten years after the preceding.

## NICHOLAS BYER,

born at Drontheim in Norway, painted both history and portraits. He was employed by Sir William Temple for three or four years, at his house at Sheen, near Richmond, where he died. All that Graham knew relating to him was that he was the first man buried in St. Clement's Danes, after it was rebuilt, which had been founded by his countrymen.

## ADAM COLONI, (1634—1681,)

of Rotterdam, lived many years in England, and was famous for small figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Bassan, particularly those in the royal collection. He died in London, 1685, at the age of 51, and was buried in St. Martin's. His son, Henry Adrian Coloni, was instructed by his father and by his brother-in-law, Vandiest, and drew well. He sometimes painted in the landscapes of the latter, and imitated Salvator Rosa. He was buried near his father, in 1701, at the age of thirty-three.

## JOHN GRIFFIERE, [The Old, 1645—1718,]

an agreeable painter, called the gentleman of Utrecht, was born at Amsterdam, in 1645, and placed apprentice to a carpenter, a profession not at all suiting his inclination. He knew he did not like to be a carpenter, but had not discovered his own bent. He quitted his master, and was put to school, but becoming acquainted with a lad who was learning to paint earthenware, young Griffiere was struck with the science, though in so rude a form, and passed his time in assisting his friend instead of going to school, yet returning regularly at night, as if he had been there. This deception, however, could not long impose on his father, who prudently yielded to the force of the boy's genius; but while he gratified it, hoped to secure him a profession, and bound him

to the same master with his friend the tile-painter. Griffiere improved so much even in that coarse school, that he was placed with a painter of flowers, and then instructed by one Roland Rogman, whose landscapes were esteemed. He received occasional lessons too from Adrian Vandevelde, Ruysdale, and Rembrandt, whose peculiarity of style, and facility of glory, acquired rather by a bold trick of extravagant chiaro-scuro than by genius, captivated the young painter and tempted him to pursue that manner. But Rogman dissuaded him, and Griffiere, though often indulging his taste, seems to have been fixed by his master to landscapes, which he executed with richness and neat colouring, and enlivened with small figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and soon after the fire of London came to England, married, and settled here; received some instructions from Loten, but easily excelled him.[1] He drew some views of London, Italian ruins, and prospects on the Rhine.[2] Such mixed

[1] He formed himself, as a landscape-painter, principally upon Ruysdaal and Lingelbach: and upon his arrival obtained the patronage of the first Duke of Beaufort, who purchased many of his pictures. For that nobleman, then residing in his house at Chelsea (now taken down), he painted several views of the Thames —prospects of London and of the villas in its environs—of great topographical curiosity, if any genuine specimen remain to the present day. His imitations of Ruysdaal, Rembrandt, Teniers, &c. met with so much success, as at that time, and *since*, to have been purchased for originals.—D.

[2] *Descamps*, tom. iii. p. 353. The views on the Rhine are *there* said to have been by his son, ROBERT GREFFIER, who was his pupil, and who imitated and nearly equalled him.—D.

scenes of rivers and rich country were his favourite subjects. He bought a yacht, embarked with his family and his pencils, and passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c. Besides these views, he excelled in copying Italian and Flemish masters, particularly Poelenburg, Teniers, Hondecooter, Rembrandt and Ruysdale.

After staying here many years, he sailed in his own yacht to Rotterdam ; but being tempted by a pilot who was coming to England, suddenly embarked again for this country, but was shipwrecked, and lost his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years ; and returning to England, struck upon a sand-bank, where he was eight days before he could get off. This new calamity cured him of his passion for living on the water. He took a house in Millbank, where he lived several years, and died in 1718, aged above seventy-two.[1] In Lord Orford's collection are two pretty pictures by him, a seaport and a landscape.[2] He etched some small plates of birds and beasts from drawings of Barlow, and five large half-sheet plates of birds in a set of twelve ; the other seven were done by Fr. Place.

Robert Griffiere, his son, born in England, 1688, was bred under his father, and made good progress in the art. He was in Ireland when his father was shipwrecked, and going to him in Holland, imitated his manner of painting, and that of Sachtleven. John Griffiere, a good copyist of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, the younger son of old Griffiere.

[1] His pictures were sold in Covent-garden after his death, with a collection by Italian and Flemish masters, brought from Holland by his son Robert. Among the father's paintings were some in imitation of the different manners of Elsheimer, Poelenburg, Poussin, Wouverman, Berghem, Titian, Salvator Rosa, Gerard Dou, Basan, Guido, and Vanderwerff. In the same catalogue is mentioned a piece in water-colours by Poelenburg.

[2] He contributed "a Ruin, to the Painter-Stainers' Hall."—D.

## GERARD EDEMA,

(1652—1700,)

born, according to Vertue, in Friesland, Graham says at Amsterdam, was scholar of Everding, whose manner he followed, and of whom there is a small book of mountainous prospects, containing some fifty plates. Edema came to England about 1670, and made voyages both to Norway and Newfoundland, to collect subjects for his pictures among those wildnesses of nature: he delighting in rocky views, falls of water, and scenes of horror.[1] For figures and buildings he had no talent, and where he wanted them was assisted by Wyck. The latter, Vandevelde and Edema, lived some time at Mount Edgcumbe with Sir Richard, grandfather of the present Lord Edgcumbe, and painted several views of the mount in concert, which are now in a manner decayed. Edema's temper was not so unsociable as his genius; he loved the bottle, and died of it at Richmond about the year 1700; Graham says, in the fortieth year of his age, which probably is a mistake, if he came to England in 1670—he could not have learnt much of Everding, if he quitted his school at ten years old.

[1] He travelled over the British Colonies in America for that purpose, and sold his pictures, at a first price, to merchants connected with them.— *Descamps*. tom. iv. p. 91.—D

## THOMAS STEVENSON,

scholar of Aggas,[1] who painted landscape in oil, figures and architecture in distemper.[2] The latter is only a dignified expression, used by Graham, for scene-painting, even in which kind, he owns, Stevenson's works grew despised. The designs for the pageant, called Goldsmith's Jubilee, on the mayoralty of Sir Robert Vyner, were given by this man.

## PHILIP DUVAL,

a Frenchman, studied under Le Brun, and afterwards in Italy, the Venetian school. He came to England, and painted several pictures. One for the famous Mrs. Stuart, Duchess of Richmond, represented Venus receiving armour from Vulcan for her son. The head-dress of the goddess, her bracelets, and the Cupids, had more the air of Versailles than Latium. On the anvil was the painter's name, and the date, 1672. Notwithstanding the good breeding of his pencil, Duval was unsuccessful; but Mr. Boyle finding in him some knowledge of chemistry, in which he had hurt his small fortune, generously allowed him an annuity of 50*l.* On the death of his patron, Duval fell into great indigence, and at last became disordered in his senses. He was buried at St. Martin's about 1709.

## EDWARD HAWKER

succeeded Sir Peter Lely in his house, not in his reputation. He painted a whole-length of the Duke of Grafton, from which there is a print and a head of Sir Dudley North; was a poor knight of Windsor, and was living in 1721, aged fourscore.[3] The reader must excuse such brief or trifling articles. This work is but an essay towards the history of our arts: all kind of notices are inserted to lead to farther discoveries, and if a nobler compendium shall be formed, I willingly resign such minutiæ to oblivion.

[1] Aggas, whom I have mentioned in the first volume, was little more than a scene-painter, for which reason I do not give him a separate article here. All the account we have of him is from Graham.

[2] He painted portraits likewise. There is one (engraved) of Dr. T. Smith, Bishop of Carlisle, by him.—D.

[3] There is a mezzotint of the infamous Titus Oates, from a portrait by him.—D.

## SIR JOHN GAWDIE,[1]

(1639—1708,)

born in 1632, was deaf and dumb, but compensated part of these misfortunes by a talent for painting, in which he was not unsuccessful. He had learned of Lely, intending it for his profession, but on the death of his elder brother, only continued it for his amusement.

## B. FLESSHIER,

another obscure painter mentioned by Vertue, and a frame-maker too, lived in the Strand, near the Fountain tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in Sir Peter Lely's collection. Another was in that of King Charles the First. At Lord Dysart's, at Ham-house, are a landscape and two pretty small sea-pieces by Flesshier.

## BENEDETTO GENARO,[2]

(1633—1715,)

nephew and disciple of Guercino; and, if that is much merit, resembling him in his works.[3] He imitated his uncle's extravagantly dark shades, caught the roundness of his flesh, but with a disagreeable lividness, and possessed at least as much grace and dignity. He came to England,

[1] Sir John Gawdy was the second son of Sir William Gawdy, of West Harling, in Norfolk, created a baronet in 1661, to whom he succeeded. He married Anne, daughter of Sir Robert de Grey, of Marton, Norfolk. His son, Passingbourne Gawdy, Bart. died S. P. in 1723.

Evelyn mentions, (*Diary*, vol. ii. p. 426,) that in September, 1677, at Euston, Lord Arlington's, "there dined this day at My Lord's one Sir John Gawdy, a very handsome person, but quite dumb, yet very intelligent by signes, and a very fine painter, he was so civil and well bred as it was not possible to discern any imperfection by him. His lady and children were also there."—D.

[2] *Lanzi*, tom. v. p. 130. During his practice in England, he acquired much of the Flemish manner, especially in portraits. He corrected and embellished the character of his sitters, without impairing the resemblance.—D.

[3] Benedetto Gennari, one of the two nephews, the most able of Guercino's scholars and his best copyist. Lanzi appears to have been misinformed as to the subjects of his pencil, whilst in England, "Operà specialmente ne' ritratti che ivi fece, a Carlo II. ed. alla real famiglia." None of them are now acknowledged.

Walpole's estimation of the works of Guercino is at variance with that of the soundest critics in painting. He was the disciple of nature, and of his own genius; and it must be remembered, that at different periods of his life he practised three, and very distinct manners. His fresco in the cupola of the cathedral at Piacenza has placed him high among the Italian painters.—D.

and was one of Charles's painters. In King James's catalogue are mentioned twelve of his hand; most of them, I believe, are still in the royal palaces, four are at Windsor.[1] At Chatsworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 11*l.* He was born in 1633, and died in 1715. It is said that he had a mistress of whom he was jealous, and whom he would not suffer the king to see.

## GASPAR NETSCHER,[2]

(1639—1684,)

painted small portraits in oil. He was invited to England[3] by Sir William Temple, and recommended to the king, but stayed not long here.[4] Vertue mentions five of his pictures: one, a Lady and a Dog, with his name to it; another of a Lady, her hands joined, oval on copper; the third, Lord Berkeley of Stratton, his lady, and a servant, in one piece, dated 1676. The others, small ovals on copper of King William and Queen Mary, painted just before the revolution, in the collection of the Duke of Portland.[5] Netscher died of the gravel and gout in 1684.[6]

[1] [They are now at Hampton-court.—W.]

[2] He was disciple of Terburg, who Descamps and the French author that I shall mention presently, say, was in England; and the former adds that he received immense prices for his works, and that he twice drew King William III. However, his stay here was certainly short; and as I cannot point out any of his works, it is not worth while to give him a separate article. His life may be seen in the authors I quote. Teniers, who, according to the same writers, was here too, came only to buy pictures, and therefore belongs still less to this catalogue.——[Netscher was born at Heidelberg.—W.]

[3] Lord Cremorne has H. Bennet, Earl of Arlington, with some of his family in the same picture.—D.

[4] The French author of the *Abrégé de la Vie des plus fameux Peintres*, affirms that he never was here, being apprehensive of the tumult of a court, and that he compounded with the king by sending him several pictures, p. 39. One would think that Charles had invited Netscher to his parties of pleasure, or to be a minister. The solitude of a painter's life is little disturbed by working for a court. If the researches of Vertue were not more to be depended on than this inaccurate writer, the portraits of Lord Berkeley and his lady would turn the balance in his favour. Did Netscher send them for presents to the king? I do not mean in general to detract from the merits of this writer; he seems to have understood the profession, and is particularly valuable for having collected so many portraits of artists, and for giving lists of engravers after their pictures. His works consist of three volumes quarto.——Paris, 1745. D.

[5] At Bulstrode, the Prince of Orange is represented in his own hair.—D.

[6] Gaspard Netscher had two sons, Theodore and Constantine. The former came to England in the reign of George I., and practised here during six years, with great emolument and success.—D.

## JACOB PEN,

a Dutch painter of history, commended by Graham. There is a St. Luke by him in Painters'-hall. He died about 1686.

## SUNMAN,

of the same country with the preceding, came to England in the reign of Charles II. and got into good business after the death of Sir Peter Lely; but having drawn the king with less applause than Riley, he was disgusted, and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders, now in the Picture-gallery. He drew Dean Fell, father of the bishop, and Mr. William Adams, son of him who published the *Villare Anglicanum.* In term-time, Sunman went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street, about 1707.[1]

## WILLIAM SHEPHARD,

an English artist, of whom I can find no record, but that he lived in this reign, near the Royal Exchange, painted Thom. Killigrew with his dog, now at Lord Godolphin's, and retired into Yorkshire, where he died.[2]

## —— STEINER,

a Swiss, scholar of one Warner, whose manner he imitated, was also an architect. Standing on the walls at the siege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlake.

## PETER STOOP,[3]

(1619—1686,)

a Fleming, was settled with his family at Lisbon, from whence they followed Catherine of Portugal to England.

[1] At Wadham-college, Oxford, is an excellent portrait of an old female servant of the College, inscribed, "Mary George. Ætatis 120. Gul. Sonmans, pinxit et dedit."—D.

[2] T. Killegrew was ambassador at Venice in 1650. He was once painted as sitting in studious posture, with a monkey imitating him. His *robe de chambre* embroidered with female heads. This picture was engraved by Bosse.—D.

[3] [Dirk Stoop was born at Dort about 1610; he spent some time at Lisbon, and in 1662 came to London. He returned to Holland in 1678, and died there in 1686. *Immerzeel.*—W.]

Peter painted battles, huntings, processions, &c. and his brothers, Roderigo and Theodore, engraved them.[1] If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artist of great merit. Graham says so, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, stuffs, &c., and gave some instructions in painting to Johnson, that admirable old comedian, the most natural and of the least gesticulation I ever knew, so famous for playing the grave-digger in "Hamlet," Morose, Noll Bluff, Bishop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man, retired to Flanders about 1678, where he died eight years afterwards. Vertue does not say directly that the other two were brothers of Stoop; on the contrary, he confounds Roderigo with Peter; but I conclude they were his brothers or sons, from the prints etched by them about the very time of Peter's arrival in England. They are a set of eight plates, containing the public entry of Admiral Sandwich into Lisbon, and all the circumstances of the queen's departure, arrival, and entries at Whitehall and Hampton-court. One, the entry of the Earl, is dedicated to him by Theodore Stoop, ipsius regiæ majestatis pictor, and is the only one to which Vertue mentions the name of Theodore. Another is the queen's arrival at Hampton-court; but the name is wanting. Vertue describes besides a picture, seven feet wide and two high, containing the king's cavalcade through the gates of the city the day before his coronation, but printed in 1662. He says not where he saw it, but calls the painter Roderigo Stoop, as he does the engraver of the rest of the above-mentioned plates. It is not impossible but Peter might have assumed the Portuguese name of Roderigo at Lisbon. Some of the plates, among Hollar's, to Ogleby's *Æsop*, were done by the same

[1] Bartsch, in his *Peintre Graveur*, has satisfactorily unravelled the error concerning Stoop, into which Walpole had been probably led by Vertue. His name was not Peter. Thierry or Dirk in Dutch, and Roderigo in Portuguese, is Theodoricus in Latin, one and the same name and person. Stoop occasionally affixed each of them to his prints; sometimes D only. Bartsch mentions that there are seven plates, only, of the Progress, which are of the greatest rarity, tome v.—D.

person, but very poorly. He etched a book of horses in a much better manner.[1]

——— WAGGONER,

another unknown name, by whom there is a view of the fire of London, in Painters'-hall.[2]

## ALEXANDER SOUVILLE,

a Frenchman, as little known as the preceding, and discovered only by Vertue from a memorandum in the account books at the Temple.

"Oct. 17, 1685. The eight figures on the north-end of the Paper-buildings in the King's-Bench-walks, in the Inner-Temple were painted by Monsieur Alexander Souville."

## WILLIAM VANDEVELDE,

(1610—1693,)

distinguished from his more famous son of the same name, by the appellation of *The Old*, was born at Leyden in 1610, and learned to paint ships by a previous turn to navigation. It was not much to his honour, that he conducted the English fleet, as is said, to burn Schelling.[3] Charles II. had received him and his son with great marks of favour; it was pushing his gratitude too far to serve the king against his own country. Dr. Rawlinson, the antiquary, gave Vertue a copy of the following privy-seal, purchased among the papers of Secretary Pepys:—

"Charles the second, by the grace of God, &c, to our dear cousin Prince Rupert, and the rest of our commissioners for executing the place of lord high-

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[1] Gilpin's *Essay* on prints, 3d edit. p. 139.

[2] There was another obscure painter, among others who have not come to my knowledge, called Bernart, who in 1600 painted the portraits of Sir Gervase and Lady Elizabeth Pierpoint, now at the Hoo in Hertfordshire, the seat of Thomas Brand, Esq.

Engraved for the second edition of Pennant's *London*.—D.

[3] The Editor has not found any authority for this assertion, Vandevelde was in the battle between the Duke of York and Admiral Opdam; and in another which continued for three days, between Admiral Monk and De Ruyter, sailing in a boat between the two fleets, in order to observe every motion. These naval engagements took place in 1665 and '66, and Vandevelde was employed to delineate them by the States of Holland. He did not arrive in England before the year 1675. Admiral Holmes, in August 1666, landed on the island of Schelling, and burned the town of Bandairs, which is upon it. Vandevelde stands acquitted of this disgraceful charge. Many of the elder Vandevelde's works, which were painted for the Duke of Lauderdale, are still in the collection at Ham-house.—D.

W. VANDEVELDE SEN.R

W. VANDEVELDE JUN.R

admiral of England, greeting. Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vandevelde the elder for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandevelde the younger for putting the said draughts into colours for our particular use; our will and pleasure is, and wee do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandevelde the elder and William Vandevelde the younger, to be paid unto them and either of them during our pleasure, and for so doing these our letters shall be your sufficient warrant and discharge. Given under our privy-seal at our pallace of Westminster, the 20th day of February, in the 26th year of our reign."

The father, who was a very able master, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's-church; on the grave-stone is this inscription:—

"Mr. William Vandevelde, senior, late painter of sea-fights to their majesties King Charles II. and King James, dyed 1693."

## WILLIAM VANDEVELDE THE YOUNGER.

(1633—1707.)

William Vandevelde, the son, was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with Vandevelde for sea-pieces.[1] Annibal Caracci and Mr. Scott[2] have not surpassed those chieftains. William was born at Amsterdam, in 1633, and wanted no master but his father,

[1] This high encomium has been confirmed by the unanimous opinion of the biographers of the younger Vandevelde. His works were, in his life-time, so much valued in England, that they are said to have been bought up in Holland, to be exported, at double their original price. To communicate some idea of the great estimation in which they are still held, certain prices which have been obtained for some of them, within a very few years past, is here given. 1. A Calm, 204*l.* 15*s.* 2. A Calm from La Fontaine's collection, 997*l.* 10*s.* 3. A River scene, with many boats, &c. purchased by Mr. Baring, for 690*l.*—*Buchanan.*

His peculiar excellence has been thus satisfactorily discriminated. "We esteem in this painter the transparency of his colouring, which is warm and vigorous; and the truth of his perspective. His vessels are designed with accuracy and grace; and his small figures touched with spirit. He knew particularly well, how to represent the agitation of the waves, and their breakings; his skies are clear; and his much varied clouds are in perfect motion. His storms are gloomy and horrid; his fresh gales are most pleasingly animated; and his calms are in the greatest repose; his clouds seem frequently to vanish into that air in which they fleet."—Rogers's *Coll. of Drawings*, folio, vol. ii. p. 126.

Other criticisms are amusing. "On estime en ce peintre le transparent de sa conteur, qui est *dorée* et vigoreux."—*Descamps*, tom. ii. p. 477.

"The younger Vandevelde, whose pictures are valued in proportion as they possess this excellence of a *silver* tint."—*Reynolds*, vol. iii. p. 159.—D.

[2] Samuel Scott, hereafter mentioned in this work, when it may be possibly thought that Walpole's high encomium is excessive. He was a marine painter of much talent.—D.

till the latter came to England; then for a short time he was placed with Simon de Vlieger,[1] an admired ship painter of that time, but whose name is only preserved now by being united to his disciples. Young William was soon demanded by his father, and graciously entertained by the king, to whose particular inclination his genius was adapted. William, I suppose, lived chiefly with his father at Greenwich, who had chosen that residence as suited to the subjects he wanted, In King James's collection were eighteen pieces of the father and son; several are at Hampton-court, and at Hinchinbrook. At Buckingham-house was a view of Solebay fight,[2] by the former, with a long inscription. But the best chosen collection of these masters is in a chamber at Mr. Skinner's, in Clifford-street, Burlington-gardens, assembled at great prices by the late Mr. Walker. Vandevelde the son, having painted the junction of the English and French fleets at the Nore, whither King Charles went to view them, and where he was represented going on board his own yacht, two commissioners of the Admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The painter, in whose presence they concluded this wise treaty, took away the picture and concealed it, till the king's death, when he offered it to Bullfinch, the printseller (from whom Vertue had the story) for fourscore pounds. Bullfinch took time to consider, and returning to the purchase, found the picture sold for 130 guineas. Afterwards it was in the possession of Mr. Stone, a merchant retired into Oxfordshire.

William the younger died in 1707, as appears by this inscription under his print: "Gulielmus Vanden Velde junior, navium & prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo et Jacobo 2do. Magnæ Britanniæ regibus annuâ mercede donatus. Obiit 6 Apr. A.D. 1707, æt. suæ 74."

William the elder had a brother named Cornelius,[3] who

[If the elder Vandevelde came to England first in 1675, the son was already forty-two years of age, and can have had *then* little occasion for a master.—W.]

[2] Vandevelde, by order of the Duke of York, and attended the engagement in a small vessel.

The anonymous author of the *Abrégé de la Vie des plus fameux Peintres* mentions three other Vandeveldes. Adrian, who, he ignorantly says, was *le plus connu*

like him painted shipping in black and white, was employed by King Charles, and had a salary.

The younger William left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to Holland and died there. He had a sister who was first married to Simon Du Bois, whom I shall mention hereafter, and then to Mr. Burgess. She had the portraits of her grandfather and father by Sir Godfrey Kneller, of her brother by Wissing, and of her great uncle Cornelius.

## JOHN VOSTERMAN,[1]

of Bommel, son of a portrait-painter, and disciple of Sachtleven, was a neat and excellent painter of small landscapes in oil, as may be seen by two views of Windsor, still in the gallery there. After the rapid conquests of the French in 1672, he removed from Utrecht to Nimeguen, and pleasing the Marquis de Bethune, was made his major-domo, employed to purchase pictures, and carried by him to France, from whence he passed into England, and painted for King Charles a chimney-piece at Whitehall, and a few other things,[2] but demanding extravagant prices, as 150*l.* and 200*l.* for his pictures, he had not many commissions from court; and being as vain in his expense[3] as of his works, he grew

was no relation of the others, and John an engraver, and Isaiah, a battle-painter both brothers of the first William, as this Cornelius, p. 102.——The author of the *Abrégé* was Monr. Antoine d'Argenville, since well known by his avowed publications concerning painters and sculptors.—D.

[1] Graham calls him F. de Vosterman.——[His name is commonly written Vorstermans.—W.]

[2] He painted a view of Stirling-castle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.

[3] Descamps (tom. iii. p. 157) gives an amusing account of the excessive vanity and expense in which Vosterman lived at Paris, where he called himself a Baron, and not a painter; and that when he was under the greatest pressure from a large debt, he would pretend illness, seclude himself, and work most industriously. In order to prove that he was not in want of money, he gave away some of his best pictures to persons of high rank. Forced at length to fly from the Continent, he came to England. "Il cherche," says Descamps, "une ressource dans la générosité des Anglois," and soon procured a recommendation to the court. Charles II. ordered the pictures now at Windsor; and afterwards a view of the promenade in St. James's-park, in which the persons of quality of either sex, who usually walked there, might be distinguished and known. He succeeded admirably. Influenced by his extreme vanity, he proposed to some of his friends to make the king a present of it; others more prudent, and whose advice he followed, urged him to set a price upon it. He demanded of the king 200*l.*; the king received the proposal

into debt and was arrested. He sued in vain to the king for delivery; his countrymen freed him by a contribution. Sir William Soames, being sent ambassador to Constantinople by James II., Vosterman accompanied him, intending to paint the delights of that situation; but Sir William dying on the road, it is not certain what became of the painter. It is said that before his departure from England he had been invited to Poland by his old patron the Marquis de Bethune, and probably went thither on the death of the ambassador.[1]

## WILLIAM WISSING,

(1656—1687,)

was born at Amsterdam, and bred under Dodaens, an historic painter of the Hague, from whence Wissing passed into France, contracted the furbelowed style of that country and age, and came into England, where at least he learned it in its perfection from Sir Peter Lely, for whom he worked, and after whose death he grew into fashion. He drew all the royal family, and particularly the Duke of Monmouth, several times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the rising genius, was a formidable rival, but death put an end to the contest in the thirty-first year of Wissing's age, who deceased at Burleigh, the Lord Exeter's, in 1687.[2] He was buried at the expense

in silence; but *retained* the picture. Still buoyed up with the confidence of a speedy remuneration, he became overwhelmed with debt, and was thrown into prison by his English creditors; where his royal patron would have left him, had he not been liberated by the charity of his brother painters, then in London.—D.

[1] Francisco Milé, a landscape-painter of Antwerp, was here towards the end of Charles's reign, but probably stayed not long.—*Abrégé, &c.* vol. ii. p. 214.

Descamps observes of him, (tom. iii. p. 169,) "Il passa par la Hollande à l'Angleterre, on ne pût l'arrêter nulle part." At Castle Donnington is "Moses found," by Mile.—D.

[2] There is something mysterious in the assertion of Descamps, at the beginning of his *Life of Wissing*, "that he owed his good fortune to his talents, and his death to envy;" and afterwards, that it was suspected that he was poisoned, through the envy of his rivals, "du moins, les *Anglois l'assurent.*" This must have been a calumny. In his epitaph, he is said to have died "inter florem et robur juventæ vix annum 32m. ingressus." Graham gives a sketch of the freedom of the times. Mr. Wissing's good manners and complaisance recommended him to most people's esteem. In drawing his portraits, especially those of the fair sex, he always took the *beautiful* likeness; and when any lady came to sit to him, whose complexion was any ways pale, he would commonly take her by the hand, and dance her about the room, till she became warmer; by which means he heightened her natural beauty, and made her fit to be represented by his hand, p. 435—D.

W.H. Worthington. sculp.

WILLIAM WISSING.

of that earl in St. Martin's, Stamford, where, against a pillar in the middle aisle of the church, is a monumental table to his memory; the inscription may be seen in Graham. There are several prints from his works, particularly one of Queen Catherine with a dog. Prior[1] wrote a poem on the last picture he painted. A mezzotinto of Wissing [one of the best by Smith] is thus inscribed: "Gulielmus Wissingus, inter pictores sui sæculi celeberrimos, nulli secundus, artis suæ non exiguum decus et ornamentum. *Immodicis brevis est ætas.*"

## ADRIAN HENNY, OR HENNIN,

one of the last painters who arrived in the reign of Charles II. Little is known of him, but that having been two years in France, he adopted the manner of Gaspar Poussin. Vertue thought he came in 1680; if so, the title-plate to a history of Oxford, designed by him, and engraved by White in 1674, must have been done antecedent to his arrival. He painted much at Eythorp, the seat of Dormer, Lord Carnarvon, now of Sir William Stanhope, and died here, in 1710.

## HERBERT TUER

was second son of Theophilus Tuer, by Catherine, niece of Mr. George Herbert, the poet: his grandfather and great-

[1] Prior early in his life was patronised by that noble family, and by his pleasing verses has added celebrity to that venerable palace, sacred by the memory of Burleigh, and ornamented with a profusion of Carlo Maratti's and Luca Jordano's works.

grandfather were vicars, the former of Elsenham, in Essex, the latter of Sabridgeworth, in Hertfordshire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew, with his youngest brother, Theophilus, into Holland, after the death of Charles I. The latter followed arms; Herbert applied to painting, and made good progress in portraits, as appears by some small ones of himself and family, now in England, where, however, they are little known. A print of Sir Lionel Jenkins, probably drawn at Nimeguen is from a picture by Tuer. He married two wives, Mary Van Gameren, daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his son by the first, was resident at Nimeguen with his mother-in-law, in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where, in the Painters'-hall, is said to be a head finely coloured, by him.

## TEMPESTA AND TOMASO,

two painters who worked at Wilton, painting ceilings and panels of rooms. Tempesta was, I believe, son of a well-known painter of the same name. Tomaso, and a brother of his, who was employed at Wilton too, were brought over by Sir Charles Cotterel, for which reason I have placed them here, though I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them[1] or Tempesta in England. There are at Wilton two pieces of tapestry after the cartoons of Raphael, with the workman's name, Stephen Mayn, and his arms, a cross of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the first rate during the period I have been describing, in water-colours that reign has the highest pretensions.[2]

[1] Lord Delawar has a picture of Apollo and the Muses, evidently a copy of Rubens. In one corner is the painter's name, J. Tomaso.

[2] Walpole has departed slightly from a chronological series, in order to place limners and miniature painters together.—D.

*Engraved by W. Raddon.*

SAMUEL COOPER.

*From the Original Drawing at Strawberry Hill.*

## SAMUEL COOPER,

(1609—1672,)

owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and retouched with such careful fidelity that you cannot help perceiving they are nature in the abstract; Cooper's are so bold that they seem perfect nature, only of a less standard. Magnify the former, they are still diminutively conceived: if a glass could expand Cooper's pictures to the size of Vandyck's,[1] they would appear to have been painted for that proportion. If his portrait of Cromwell[2] could be so enlarged, I don't know but Vandyck would appear less great by the comparison. To make it fairly, one must not measure the Fleming by his most admired piece, Cardinal Bentivoglio. The quick finesse of eye in a florid Italian writer was not a subject equal to the Protector; but it would be an amusing trial to balance Cooper's Oliver and Vandyck's Lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert; the other, dashed in his career, willing to avoid the precipice, searching all the recesses of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended the throne. This parallel is not a picture drawn by fancy; if the artists had worked in competition, they could not have approached nigher to the points of view in which I have traced the characters of their heroes.

[1] In the Master's house at Sydney-college, Cambridge, is a limning by Cooper of Oliver Cromwell, which was contributed, in 1765, by Mr. Hollis; it has just pretensions to originality, and was probably taken from the life, for miniature, as it has been already observed.—D.

[2] This fine head is in the possession of the Lady Frankland, widow of Sir Thomas, a descendant of Cromwell. The body is unfinished.

This exquisite miniature of Cromwell has now descended to Henry Cromwell Frankland, Esq. of Chichester. It is small, and has been set in a snuff-box. No remaining work of Cooper so well deserves Walpole's high commendation. It is recorded in that family, that Cromwell surprised Cooper, while copying this picture, which he indignantly took away with him.—D.

Cooper, with so much merit, had two defects. His skill was confined to a mere head; his drawing, even of the neck and shoulders, so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talent extended. This very poverty accounts for the other, his want of grace; a signal deficience in a painter of portraits—yet how seldom possessed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good sense of truth, neglected to make truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French run into opposite extremes. The first never approach the line, the latter exceed it, and catch at most but a lesser species of it, the genteel, which if I were to define, I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model, Vandyck's, are seldom very handsome. It is Lely alone that excuses the gallantries of Charles II. He painted an apology for that Asiatic court.[1]

The anecdotes of Cooper's life are few; nor does it signify; his works are his history. He was born in 1609, and instructed, with his brother, Alexander, by their uncle, Hoskins, who (says Graham) was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations, and loose management of hair, exceed his uncle, though in the last Hoskins had great merit too.[2] The author I have just quoted mentions another capital work of Cooper, the portrait of one Swingfield, which recommended the artist to the court of France, where he painted several pieces larger than his usual size, and for

[1] "1661. Being called into the King's Closet, when Mr. Cooper the King's limner was crayonning the King's face and head to make stamps by, for the new milled money, now contriving." *Evelyn.*—D.

[2] We find proof of Cooper's high reputation as a painter, and the large price he received in Pepys' *Diary.*—"1669. My wife sate to Cooper,—he is a most admirable workman and good company.—To Cooper's, where I spent the afternoon seeing him make an end of my wife's picture, a most rare piece of work as to the painting. He hath 30*l.* for his work and the crystal and gold case comes to 8*l.* 3*s.* 4*d.* more." Aubrey, speaking of Sir W. Petty, says: "About 1659, he had his picture drawn by his friend, and mine, Mr. Samuel Cooper (the prince of limners of his age), one of the likeliest that ever he drew." This praise of Cooper is repeated as often as he is mentioned by Aubrey. "He drew Mr. Hobbs' picture, as like as art could afford, and one of the best pieces that ever he did: which his Majestie upon his return bought of him, and conserves as one of his greatest rarities at Whitehall."—D.

which his widow received a pension during her life.[1] He lived long in France and Holland, and dying in London, May 5,[2] 1672, at the age of sixty-three, was buried in Pancras-church, where there is a monument for him.[3] The inscription is in Graham, who adds that he had great skill in music and played well on the lute.

His works[4] are too many to be enumerated; seven or eight are in Queen Caroline's closet at Kensington; one of them, a head of Moncke, is capital, but unfinished. Lord Oxford had a head of Archbishop Sheldon; and the bust of

[1] "Sunday, May 5, 1672, Mr. Samuel Cooper, the most famous limner of the world for a face died." *Beale's Diary.*—D.

[2] Mr. Willett, in Thames-street, has a head of a young man in armour, of the family of Deane, in Suffolk, not equal to most of Cooper's works. My reason for mentioning it is, its being set in an enamelled case, on the outsides of which are two beautiful Madonnas, each with a child, freely painted in a light style: within is likewise an enamelled landscape. The picture is dated 1649. This, collated with my enamel of General Fairfax, seems to corroborate my opinion that Bordier (by whom I take these enamels to be painted) remained here after Petitot left England.

[3] This epitaph was probably written by Flatman.

"Angliæ Apelles.
Supra omne exemplum.
Simul ac omne exemplar
Minio-graphicis artifex summus,
Summis Europæ principibus notus,
Et in pretio habitus, &c. &c." *Graham*, p. 366.—D.

[4] Several are preserved at Castle-Donington, Blenheim, Burleigh, Castle-Howard, and Penshurst, which are worthy of this master. Dr. Mead and Dr. Chauncy had collected others, which were disposed of by auction, and these had been previously purchased at the sale of Lewis Crosse's collection of miniatures, in 1722. The largest known collection of miniatures and enamels is that in the gallery at Florence, made by Cardinal Leopold de Medici, which consists of 605 pictures. They are placed in large square frames, and constitute a movable gallery.

His works were certainly numerous, and as so many were executed only for the cabinets of individuals, they have been more frequently transferred than large portraits could have been, and, from their fragility, more easily destroyed. The Editor, however, is not disheartened from noticing those which he can authenticate. So very eminent is Cooper's name as a miniature painter, that there is no known collection, in the cabinets of several of the nobility, which does not pride itself upon containing his undoubted works. Other collections have been dispersed by auction, and it is reasonable to conclude that many claiming his name are not by his hand; although his superior excellence could not be easily copied.

One of Cromwell and another (called) Milton, came into the possession of the late Sir Josh. Reynolds, and were bequeathed by him to Mason, the poet, and Richard Burke, junior, Esq. The genuine pretensions of the last mentioned to originality have been much controverted. It was purchased of a broker by Sir Joshua in 1784. On the back of it was written, "S. C. 1653. This picture belonged to Deborah Milton, &c.," which is at least to be doubted. Sir Joshua himself believed in it entirely. He observes, "This picture is admirably painted, and with such a character of nature, that I am perfectly sure it was a striking likeness. I have now a different idea of the countenance of Milton, which cannot be got from any of the pictures I have seen." T. Warton (*Milton's Juvenile Poems*, p. 545) does not implicitly adopt this opinion; but considers it as more resemblant of Selden's portrait, in the Bodleian Library, than of any known representation of

Lord Chancellor Shaftesbury, on his monument by Rysbrach, was taken from a picture of Cooper.[1]

It is an anecdote little known, I believe, and too trifling but for such a work as this, that Pope's mother was sister of Cooper's wife.[2] Lord Carleton had a portrait of Cooper

Milton's features. It has been beautifully engraved by Caroline Watson. Upon a comparison of this print with an etching by Ryland, from a likeness upon a seal cut by T. Simon, the resemblance between them will be found to have a nearer approximation.—D.

[1] In *Queen Caroline's Closet, at Kensington,* are eight heads by Cooper; the draperies of several of them unfinished. There is likewise his own head, in crayons.

At *Strawberry-hill,* Walpole had collected the following:—

James Stuart, Duke of Richmond.
Lady Anne Watson, daughter of Thomas, Earl of Strafford.
General Monke.
A Lady, in a black hood.
Mary Fairfax, Duchess of Buckingham.
Lady Penelope Compton.
Lord Loudon, Chancellor of Scotland.
His own head.
Head of an elderly lady.
Richard Cromwell.*

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Secretary Thurlow, belonging to Lord J. Cavendish.
Thomas Fairfax, Lord Fairfax. Leedscastle, Kent
General Ireton. C. Polhill, Esq.
Elinor Gwinn, and her two sons. Sir James Lake.
Prince Rupert.
Cowley.
James, Duke of York, 1660.
T., Earl of Arundel, copied from Vandyck, in the collection of the Marquis of Stafford, and now in the possession, of the Honourable Henrietta Howard Molyneux.
Sir Edward Harley, K.B.

The large collection of miniatures belonging to Sir Andrew Fountaine (in which were some valuable works of Cooper) was destroyed by a fire in London.

Many others have been transferred by sale from one collection to another, and it would be difficult to ascertain where they are now deposited. Those which belonged to Mr. West were purchased by the Duke of Northumberland.—D.

[2] I have a drawing of Pope's father as he lay dead in his bed, by his brother-in-law, Cooper. It was Mr. Pope's.——She was one of the daughters of W. Turner, Esq. of York. Her brothers had been killed in the royal army, to which circumstance Pope alludes—

"Of gentle blood—part shed in honour's cause."—D.

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* [The above pictures, with some others attributed to Cooper, were sold at the Strawberry-hill sale, as follows:—

The miniature of James Stuart, Duke of Richmond, husband of the famous Mrs Stuart, for 2 guineas and a half.

That of Lady Anne Watson, daughter of Thomas, Earl of Strafford, for 1*l.* 11*s.* 6d.

A miniature of George Monke, Duke of Albemarle, to E. D. Davenport, Esq. for 17 guineas.

A miniature of Mary, sole daughter and heiress of Thomas, the Lord General Fairfax, and the wife of George Villiers, the second Duke of Buckingham, for 5 guineas.

A portrait of Lady Penelope Compton, daughter of Spencer, Earl of Northampton, and wife of Sir Edward Nicholas, Secretary of State, for 7 guineas.

A miniature of Lord Loudon, Chancellor of Scotland, for 1*l.* 10*s.*

A miniature of Samuel Cooper himself, for 19 shillings.

A miniature of Richard Cromwell, the Protector, for 25 guineas.

A miniature of Lady Heydon, for 3*l.*

A miniature of Lucy Barlow, alias Mrs. Waters, the mistress of Charles II., and mother of the unfortunate Duke of Monmouth, for 8 guineas.

A miniature of Waller, the poet, to William Blamire, Esq, for 19 guineas.

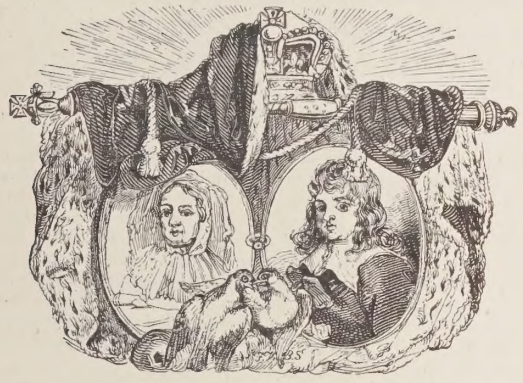
A miniature of Lord Digby, for 17 guineas; and lastly,

A miniature of Thomas Wriothesley, Earl of Southampton, the Lord Treasurer, to Samuel Rogers, Esq. for 10 guineas. W.]

in crayons,[1] which Mrs. Pope said was not very like, and which, descending to Lord Burlington, was given by his lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper, in crayons, in Queen Caroline's closet,[2] said to be painted by himself; but I find no account of his essays in that way. He did once attempt oil, as Murray the painter told Vertue, and added, that Hayls thereupon applied to miniature, which he threatened to continue, unless Cooper desisted from oil, which he did; but such menaces do not frighten much, unless seconded by want of success. Among Orinda's poems is one to Cooper, on drawing her friend Lucasia's picture, in 1660.

## RICHARD GIBSON,

(1616—1690,)



the dwarf, being page to a lady at Mortlake, was placed by her with Francesco Cleyne, to learn to draw, in which he succeeded, perfecting himself by copying the works of Sir Peter Lely,[3] who drew Gibson's picture leaning on a

[1] Cooper made a proficiency in crayons, and as it would appear, practised them for likenesses, from which he finished his miniatures. Norgate, in the MS. before quoted, says, "But those crayons made by the gentill Mr. Cooper, with black and white chalk upon a coloured paper, are for lightness, neatness and roundness, "abbastanza da fare meravigliare ogni acutissimo ingegno."—D.

[2] [Subsequently at Strawberry-hill, and engraved for this work.—W.]

[3] A comparison between Jeffrey Hudson, of whom an account has been given, vol. i. p. 216, and Richard Gibson, may be allowable.

The stature of Jeffrey was one inch only below that of Gibson, and his wife likewise; but his figure was just and symmetrical; and he possessed and exercised the accomplishments of a complete gentleman. He was the prototype of the Polish

bust, 1658, another evidence of Sir Peter being here before the Restoration.

It was in the possession of Mr. Rose [1] the jeweller, who had another head of the dwarf by Dobson, and his little wife in black, by Lely. This diminutive couple were married in the presence of Charles I. and his queen, who bespoke a diamond ring for the bride; but the troubles coming on, she never received it. Her name [2] was Anne Shepherd. The little pair were each three feet ten inches high. Waller has celebrated their nuptials in one of his prettiest poems.[3] The husband was page to the king, and had already attained such excellence, that a picture of the Man and lost Sheep painted by him, and much admired by the king, was the cause of Vanderdort's death, as we have seen in the preceding volume. Thomas, Earl of Pembroke,[4] had the portraits of the dwarfs hand in hand by Sir Peter Lely, and exchanging it for another picture, it fell into the possession of Cock the auctioneer, who sold it to Mr. Gibson [5] the painter, in 1712. It was painted in the style of Vandyck. Mr. Rose [6] had another small piece of the

Count Borulaski, who was nearly of the same size, and who exhibited himself in England, about thirty years ago, to the admiration of all. Gibson's person was not equally elegant, but his talents as a limner were extraordinary. His most admired work was a copy of a head of Queen Henrietta from Vandyck, which was in the collection of James II. [Now at Hampton-court.] The practice of entertaining dwarfs, as an appendage to the Court, was continued to a very late period. Hedsor Conrad Ernest Coppernin, a German dwarf, who at thirty-five years old measured three feet five inches only, was page to the Princess Dowager of Wales.—D.

[1] He married Gibson's daughter, a paintress, that will be mentioned hereafter. ——Several of the family pictures at Hinton St. George are by William and Edward Gibson, son and nephew of the dwarf.—D.

[2] See notes to Fenton's *Waller*.

[3] ON THE MARRIAGE OF THE DWARFS.

"Design or chance makes others wive,
But Nature did this match contrive;
Eve might as well have Adam fled,
As she denied her little bed
To him, for whom Heaven seemed to frame
And measure out, this little dame," &c. &c.

The conclusion is particularly elegant.

"Ah Chloris! that kind nature, thus,
From all the world had sever'd us:
Creating for ourselves, us two,
As Love has me, for only you."—*Fenton's* Ed. p. 109.—D.

[4] At Hinton, Earl Powlet's, are full-lengths of this diminutive pair by Lely.—D.

[5] Gibson had been patronised by Philip, Earl of Pembroke, and painted Cromwell's picture several times. Mrs. Gibson is represented by Vandyck in the picture with the Duchess of Richmond, at Wilton.

[6] Mr. W. Hamilton, envoy to Naples, has a drawing of Gibson, by Vandyck. ——The late Sir W. Hamilton.—D.

dwarf and his master Francesco Cleyne, in green habits as archers, with bows and arrows, and he had preserved Gibson's bow, who was fond of archery. Gibson taught Queen Anne to draw, and went to Holland to instruct her sister, the Princess of Orange. The small couple had nine children, five of which lived to maturity, and were of a proper size. Richard, the father, died in the seventy-fifth year of his age, and was buried [1] at Covent-garden; his little widow lived till 1709, when she was eighty-nine years old.[2]

## WILLIAM GIBSON,

nephew of the preceding, was taught by him and Sir Peter Lely, and copied the latter happily; but chiefly practised miniature.[3] He bought great part of Sir Peter's collection, and added much to it. Dying of a lethargy in 1702, at the age of fifty-eight, he was buried at Richmond, as was

## EDWARD GIBSON,

I suppose, son of the dwarf. This young man began with painting portraits in oil, but changed that manner for crayons. His own picture, done by himself in this way, 1690, was at Tart-hall. Edward died at the age of thirty-three.

## JOHN DIXON,

scholar of Sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours, there are great numbers of his works; above sixty were in Lord Oxford's collection, both portraits and histories, particularly Diana and her Nymphs bathing, after Poelenburg, and a sleeping Venus, Cupids, and a Satyr. These were his best works. He was keeper of the king's picture closet; and in 1698, was concerned in a bubble lottery. The whole sum was to be 40,000*l.* divided into 1,214 prizes, the highest prize in money, 3,000*l.*,

[1] From the register, Richard Gibson died July 23, 1690.——Nature recompensed their shortness of stature by length of years.—D.

[2] "The compendious couple yet living (1697), of the late Mr. Gibson, the minute man, of stature suitable, deservedly numbered among our tallest and best miniature painters of the age." *Evelyn's Numismata*, p. 268.—D.

[3] "Of that part only of it which consisted in drawings and sketches of the old masters."—D.

the lowest 20*l.* One prize, a collection of limnings, he valued so highly, that the person to whom it should fall might, in lieu of it, receive 2,000*l.*; each ticket twenty shillings. Queen Anne, then princess, was an adventurer. This affair turned out ill, and Dixon, falling into debt, removed for security from St. Martin's-lane, where he lived, to the King's Bench-walks, in the Temple, and latterly to a small estate he had at Thwaite, near Bungay, in Suffolk, where he died about 1715; and where his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he sold to the Duke of Devonshire for 500*l.*, but does not specify hand or subject.[1]

## ALEXANDER MARSHALL,

another performer in water-colours, who painted on vellum a book of Mr. Tradescant's[2] choicest flowers and plants. At Dr. Friend's, Vertue saw several pretty large pieces after Vandyck, the flesh painted very carefully. He mentions too, one Joshua Marshall, a sculptor, who, in 1664, executed the monument of Baptist Lord Noel, and his lady, in Gloucestershire.[3]

## WILLIAM HASSEL,

another painter known only to the industry of Mr. Vertue, who saw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank, was falsely inscribed *Lord Marr.* The mark on the picture was W. H. 1685. This, says Vertue, I think, was William Hassel. Since the first edition I am informed that Mr. Hassel not only painted in miniature but in oil, in which way he executed an oval head of Mr. Hughes, author of the *Siege of Damascus,* who

[1] [The following two pictures by Dixon were sold at the Strawberry-hill sale:—

A miniature of the Lady Anne Clifford, daughter and heiress to George, Earl of Cumberland, first married to Richard, Earl of Dorset, and afterwards to Philip, Earl of Pembroke and Montgomery. She was governess to King Charles the First's children, and wrote the memoirs of her own life. (Walpole's *Catalogue, &c.*) This miniature was formerly in the collection of Lady Isabella Scott, daughter of the Duchess of Monmouth, and was sold at the sale for 6 guineas and a half.

The second was,

A portrait of Queen Henrietta Maria, with a landscape background; it was bought by the Earl of Derby for 6 guineas.—W.]

[2] V. *Museum Tradescantianum.* It is a small book, containing a catalogue of the rarities in that collection at Lambeth, with portraits engraved by Hollar, of the father and son.

[3] See vol. ii. p. 39.

joined the sister arts, and painted several small pieces in water-colours for his amusement. That seraphic dame, Mrs. Rowe, also painted. A gentleman from whom I received these notices has a bust of the above-mentioned Mr. Hughes done by her in Indian ink. There lived about the same time one Constantine, a landscape-painter, and Mr. White, a limner; Mr. Hughes addressed a poem to the former.

## MATTHEW SNELLING,

a gentleman who painted in miniature, and that (being very gallant) seldom but for ladies. In Mr. Rose's sale, 1723, was a head of Snelling by Cooper, 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books,[1] for sending presents of colours to his wife, in 1654 and 1658; and that in 1678, Mr. Snelling offered him thirty guineas for a Venus and Cupid, after Rottenhamer, for which he asked forty guineas and was worth fifty. I do not know whether this person was related to Thomas Snelling, a poet recorded in Wood's *Athenæ*, vol. ii. p. 135.

## MARY BEALE,

(1632—1697,)

was daughter of Mr. Cradock, minister of Walton-upon-Thames,[2] and learned the rudiments of painting from Sir

[1] See the next article.

[2] Where Mr. Beale afterwards erected a monument for him

Peter Lely, and had some instructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much business; her portraits were in the Italian style, which she acquired by copying several pictures and drawings from Sir Peter Lely's and the royal collections. Her master was supposed to have had a tender attachment to her, but as he was reserved in communicating to her all the resources of his pencil, it probably was a gallant passion, rather than a successful one. Dr. Woodfall[1] wrote several poems to her honour, under the name of Belesia; but the fullest history of her life and works was recorded by her own husband, who, in small almanac pocket-books,[2] minuted down almost daily accounts of whatever related to himself, his business, and his wife's pictures. Of these almanacs there were above thirty, which, with most of Mr. Beale's papers, came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were sold to Mr. Brooke, a clergyman. His share, Carter lent to a low painter, whose goods being seized, the pocket-books were lost, but seven of them a friend of Vertue's met with on a stall, bought, and lent to him. Most of his extracts I shall now offer to the reader, without apprehension of their being condemned as trifling or tiresome. If they are so, how will this whole work escape? When one writes the lives of artists, who in general were not very eminent, their pocket-books are as important as any part of their history—I shall use no farther apology—if even those that are lost should be regretted!

The first is,

"1672, 20 April. Mr. Lely was here with Mr. Gibson and Mr. Skipwith, to see us, and commended very much her (Mrs Beale's) coppy after our Saviour praying in the garden, &c., after Anto. da Correggio; her copy in little after Endimion Porter his lady and three sons he commended extraordinarily, and said

[1] Dr. Woodford, who published a paraphrase on the Psalms, and has admitted two by Mrs. Beale (the 13th and 70th) as a parallel to his own version. The first is better, and the other not so good. Yet both of sufficient merit to advance her claim as a poet with her contemporary, Mrs. (for so unmarried ladies were then styled) Anne Killigrew; in the art of painting she was greatly superior.—D.

[2] Charles Beale was the son of Bartholomew Beale, Esq., and succeeded him in his manor and estate of Walton, in Buckinghamshire. It does not appear to which of the learned professions he belonged, if to any; but it is certain, that he practised chemistry, for the preparation of colours, and that he trafficked with the painters, in exchange for pigments of peculiar excellence. It may be conjectured, that he supplied Carter, for sale.—D.

(to use his own words) it was painted like Vandyke himself in little, and that it was the best coppy he ever saw of Vandyke. Also he very well liked her two coppyes in great of Mr. Porter's little son Phil. He commended her other works, coppyes and those from the life. Both he and Mr. Gibson both commended her works.

"Mr. Lely told me at the same time as he was most studiously looking at my Bishop's picture of Vandyke's, and I chanced to ask how Sir Anthony could possibly divise to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection.—I believe, said he, he painted it over fourteen times. And upon that he took occasion to speake of Mr. Nicholas Laniere's picture of Sr. Anto. V.D. doing, which, said he, Mr. Laniere himself, told me he satt seaven entire dayes for it to Sr. Anto, and that he painted upon it of all those seaven dayes both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise, that though Mr. Laniere sat so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction.[1] This was the picture which being showed to King Charles the First, caused him to give order that V. Dyck should be sent for over into England.

"20 Feb. 1671-2.[2] My worthy and kind friend Dr. Belk caused the excellent picture of Endimion Porter, his lady and three sons altogether done by Sr. Anto. Vandyke, to be brought to my house that my deare heart might have opportunity to study it, and coppy whatt shee thought fitt of itt. Also at the same time wee returned Mrs. Cheek's picture of Mr. Lely's painting back to my Lord Chamberlain.

"Pink remaining in stock Sept. 1672. Some parcells containing some pds. weight of tryalls made July, 1663.

"19 April, 1672. My dearest painted over the third time a side face. This Mr. Flatman liked very well.[3]

"24 April, 1672. My most worthy friend Dr. Tillotson sat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them first in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the shadows, and laid a touch of light upon the heightening of the forehead. He had done them both in an hour's time.

"Lord Bishop of Chester's picture painted by Mrs. Beale for Lord John Berkeley.

"Sunday, May 5th, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed.

"18 May, 1672. Pd. Mr. Thos. Burman in part, due for my honoured father and mother's monument set up for them at Walton in Bucks, at the expence of my brother Henry Beale and myself, the whole cost paid in full 45*l.*

"23. Ld. and Lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

"5 June, Dr. Tillotson sat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light before he began to lay on the flesh colour, he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's earth, and a little bonn black (as he told us) made very thin with varnish.

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[1] The engraving, vol. ii. p. 12, is taken from this celebrated picture.—D.

[2] This transcript should have preceded the former, but I give them exactly as I find them in Vertue's extract.

[3] In the Bodleian Library, is one of Beale's note-books, which has Lilly's *Ephemeris* prefixed, and commences Ap. 21, 1677. It was sold from Lord Oxford's Library in 1745, and it appears, that it was afterwards transcribed, as there is a very trifling variation from the memoranda in the text.—D.

"June 1672. Received for three pictures of Sir Rob. Viner, his lady and daughter, 30*l.*

"20 June. My most worthy friend Dr. Tillotson sat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third setting.

"Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

"22 July. Mrs. Beale painted her own picture second setting.[1]

"23 July. Received of Col. Giles Strangeways[2] for Dr. Pierce's, Dr. Cradock's, Dr. Tillotson's, Dr. Stillingfleet's, Mr. Crumholem's pictures 25*l.*[3]

"1 Aug. 1672. Dr. Tillotson sat to Mr. Lely about three hours for the picture he is doing for me, this is the fourth time, and I believe he will paint it (at least touch it) over again. His manner in the painting of this picture, this time especially, seemed strangely different both to myself and my dearest heart from his manner of painting the former pictures he did for us. This wee thought was a more conceiled mysterious scanty way of painting than the way he used formerly, which wee thought was a far more open and free, and much more was to be observed and gained from seeing him paint then, than my heart could with her most careful marking learn[4] from his painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

"Delivered to Mr. Lely one ounce of Ultramarine at 2*l.* 10*s.* one ounce towards payment for Dr. Tillotson's picture for me.

"30 Sept. I carried my two boys Charles and Batt. to Mr. Lely's and showed them all his pictures, his rare collection. 1. Octob. I went again to Mr. Lely's, and showed Mr. W. Bonest the same excellent pictures. This person was a learner then.

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[1] Mrs. Beale's portrait by herself is in the collection at Luton.—D.

[2] These five heads, and three more, are still at the Earl of Ilchester's at Melbury, in Dorsetshire, the fine old seat of the Strangways. Each head is inclosed in a frame of stone-colour; a mark that very generally distinguishes Mrs. Beale's works.

[3] Mrs. Beale had 5*l.* for a head, and 10*l.* for a half-length, in oil, which was her most common method of painting.

Mrs. Beale's portraits were numerous, but not to be easily *located*, if they exist at this time. Dr. Mead had Ray the celebrated naturalist. A portrait by her, of Cowley, was purchased at Mr. Watson Taylor's sale for 13*l.* 13*s.* She painted likewise a very interesting portrait of Otway, which belonged to Gilbert West. Archbishop Tillotson was her patron, which circumstance induced many dignified clergy to sit to her. That prelate's portrait at Lambeth by her, has the peculiarity of having been the first of an ecclesiastic, who, quitting the coif of silk, is delineated in a brown wig. Five of her pictures are at Belvoir-castle.

Mrs. Beale, considered a paintress by profession, has obtained a first rank among the natives of this country. Of the precise degree of merit in the practice of the art of painting, which may be justly attributed to other ladies, who were nearly her contemporaries, the rarity of their works precludes the opportunity of coming to any decision. It is now difficult to authenticate the performances of Mrs. Carlisle, Mrs. Anne Killegrew or Mdlle. Varelst.

The reader may not object to the mention of the female painters who have been so highly celebrated by foreign biographers and critics. In ITALY, Giovanna Garzoni, ob. 1673. Sofonisba Angussola, 1626—1719. Artemisia Gentileschi, Elizabetta Sirani, 1638—1664. Rosalba Carriera, 1675—1757. In FRANCE, Elizabeth Sophia Cheron, 1648—1711. In HOLLAND, Rachel Ruysch, 1664—1750. Anna Wasser, 1679—1713. If a comparison should offer itself to the disparagement of our own country, it should be remembered that genius was neither elicited nor encouraged in that age.—D.

[4] I think it clear from this whole passage, that what I have asserted in the text from Graham of Mrs. Beale being scholar to Lely, is a mistake of that writer. Beale does not hint at it; on the contrary, they seem to have procured their friends to sit to Sir Peter, that she might learn his method of colouring, and Sir Peter seems to have been aware of the intention.

"I have paid Mr. Lely towards the picture of Mr. Cos. Brooke Bridges and Dr. Tillotson which he is doing for me, by several parcells of Lake of my own makeing which he sent for 17 Aug. 1761, and Ultramarine and money, 13*l.* 12*s.*

"Received this year 1672 moneys at interest, rents, or for colours, upon Mr. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my dearest heart 202*l.* 5*s.*"

Then follows a list of pictures done from the life by Mrs. Beale since 1671-2, with the months in which they were painted. There were thirty-five paid for, besides several begun and not paid for; among the former were portraits of Sir Rob. Viner and his daughter, in one piece, Dr. Tillotson, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his sister's, his wife's own, Lady Falconberg, and Lady Eliz. Howard's pictures.

From the almanac of 1674 were the following memorandums:—

"In August Mr. Lely had one ounce of Ultramarine, the richest at 4*l.* 10*s.* per oz. in part of payments betwixt us for Dean of Cant. Tillotson, and Dr. Stillingfleet, which he has done for me, and by Lakes and Ultramarins, according to account of the particulars 1673 24 9 0

4 10 0

28 19 0 So there is due to him 1*l.* 1*s.* in full payment for the two fore mentioned pictures.

"Aug. 1674. Mr. Lely dead-colour'd my son Charles's picture—took a drawing upon paper after an Indian gown[1] which he had put on his back, in order to the finishing the drapery of it.

"Nov. Borrowed of William Chiffinch, Esq., eleven of his Majesties Italian drawings.

"1674. Received this yeare for pictures done by my dearest, 216*l.* 5*s.*"

At the end of this book are more lists of pictures begun or finished by Mrs. Beale.

From the almanac of 1677:—

"June 4. Mr. Comer the painter being at our house told my dearest as a secret that he used black chalk ground in oil instead of blue black, and found it much better and more innocent colour.

"22 May. Mr. Francis Knollys came himself and fetched away the original picture of the old Earl of Strafford, and Sir Philip Manwaring which had been left here for some years. It was carried away by two of the Lord Hollis's servants whom Mr. Knollys brought with him for that purpose.

"April. I saw at Mr Bab May's lodgings at Whitehall these pictures of Mr. Lely's doeing; 1. The king's picture, in buff half-length. 2. First Dutches of

[1] This was so established a fashion at this time, that in Chamberlain's *Present State of England for* 1684, I find Robert Croft, Indian gown maker to the king, Mrs. Mary Mandove, Indian gown maker to the queen.

York, h.l. 3. Dutches of Portsmouth, h.l. 4. Mrs. Gwin with a lamb, h.l. 5. Mrs. Davis with a gold pot, h l. 6. Mrs. Roberts, h.l. 7. Dutches of Cleveland, being as a Madonna and a babe. 8. Mrs. May's sister, h.l. 9. Mr. Wm. Finch, a head by Mr. Hales. 10. Dutches of Richmond, h.l. by Mr. Anderton.

"Jan. 1676-7. Mr. Lely came to see Mrs. Beale's paintings, several of them he much commended, and upon observation said Mrs. Beale was much improved in her painting.

"Mrs. Beale painted Sr. Wm. Turner's picture from head to foot for our worthy friend Mr. Knollys. He gave it to be sett up in the hall at Bridewall, Sir Wm. Turner haveing been President in the year he was Lord Mayor of London.

"Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in consideration of the landskip he did in the Countess of Clare's picture.

"Feb. Borrow'd six Italian drawings out of the King's collection for my sons to practice by.

"Monday, 5th March. I sent my son Charles to Mr. Flatman's in order to his beginning to learn to limme of him. The same time I sent my son's Barth. picture done by my dearest, for Charles to make an essay in water-colours. Lent my son Charles 3*l.* which he is to work out.

"Moneys paid my son Barth. for work, laying in the draperys of his mother's pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my son Charles upon the same account, near as many."

The father, Charles Beale, had some employment in the board of Green-cloth. This year Mrs. Beale had great business, and received for pictures 429*l.*; among others whose portraits she drew were, the Earl of Clarendon, Lord Cornbury, Bp. Wilkins, Countess of Derby, Sir Stephen Fox, Lord Halifax, Duke of Newcastle, Lady Scarsdale, Earl of Bolingbroke, Lady Dorchester, Lady Stafford, Mr. Th. Thynne, Mr. Secretary Coventry, several of the family of Lowther, Earl of Clare, Mr. Finch, son of the Chancellor, and Mr. Charles Stanley, son of the Countess of Derby.

In the almanac of 1661, are no accounts of portraits painted by her, as if she had not yet got into business; but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures and drawings in their possession. Mention too is made of three portraits by Walker, her own, her husband's, and her father's; of Sir Peter Lely's by himself, half-length, price 20*l.* Hanneman's picture and frame, 18*l.*

"Item. Given several ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l.*"

It concludes with an inventory of their goods, furniture, colours, plate, watches, &c.

Another pocket-book:—

"May 19, 1676. Mr. Greenhill the painter dyed.

"3d of May. I made exchange with Mr. Henny, half an ounce of Ultramarine for four pound of his Smalt which he valued at eight shillings a pound, being the best and finest ground Smalt that ever came into England.

"Sep. Lent to Mr. Manby a little Italian book Il Partito di Donni[1] about painting.

"26. Sent Mr. Lely an ounce of my richest Lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet's and my son Charles picture which he did for me."

Then follow lists of lives of painters which he thought to translate, and of pictures begun that year, as the Earl of Athol's, Lady Northumberland's, &c, and of pictures copied from Sir Peter, as the Duchess of York, Lady Cleveland, Lady Mary Cavendish, Lady Eliz. Percy, Lady Clare, Lady Halifax, Mrs. Gwin, &c., and of others, from which she only copied the postures.

Another book, 1681:—

"The king's half-length picture which I borrowed of Sir Peter was sent back to his executors, to Sr. Peter Lely's house.

"March. Dr. Burnet[2] presented the second volume of the History of the Reformation to Mrs. Beale as he had done the first volume.

"April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

"July. My dear heart finisht the first copy of the half-length of Lady Ogle's picture, after Sr. P. Lely at Newcastle House—3d painting, both Lord and Lady Ogle's pictures

"Nov. My dear heart and self and son Charles saw at Mr. Walton's[3] the Lady Carnarvon's picture half-length, by Vandyk in blue satin, a most rare complexion exceeding fleshy done without any shadow. It was lately bought by Mr. Riley for 35*l.* also another lady in blue satin, another lady, black; others, and a rare head by Holben of the Lord Cromwell, Hen. VIII. dayes.

"Feb. 11, 1680-1. Mr. Soest the painter died. Mr. Flessiere the frame-maker said he believed he was neare 80 years old when he died.

"April 1681. Paid by Mr. Hancock's order for two quarters expence at Clare-Hall for my son for half a year's charges ending at Lady-day, 12*l.* 2*s.* 6*d.* paid the same sum at Clare-hall.

"Paid my son Charles for what he had done to the pictures of Lord and Lady Ogle at Newcastle-house, after Sr. P. Lely.

"Our worthy friend the Dean of Peterburgh Moor's picture, one of the best pictures for painting and likeness my dearest ever did.

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[1] *Sic orig.*

[2] This and other circumstances in these notes, confirm Graham's account of the regard the clergy had for Beale and his wife. There are several prints of Tillotson and other Divines from her paintings, which have much nature, but the colouring is heavy and stiff, her usual merit and faults.

[3] Keeper of the king's pictures.

"Dec 1681. Mr. Flatman's picture finisht. Lent Thomas Flatman, Esq. my wife's coppy in little half-length of the Countess of Northumberland's picture after Sr. P. Lely.

"Pictures begun in 1681. Lady Dixwell, Dr. Nicholas, Earl of Shaftesbury half-length for Lord Paget, Dutchess of Newcastle, h. l. Lord Downe, &c. in all amounting to 209*l.* 17*s.*"

At the end of this book some notes, in short characters, of moneys put into the poor's box for charitable uses, these good people bestowing this way about two shillings in the pound.

Mrs. Beale died in Pall-mall at the age of sixty-five, Dec. 28, 1697, and was buried under the communion-table in St. James's-church. Her son, Bartholomew, had no inclination for painting, and relinquishing it, studied physic under Dr. Sydenham, and practised at Coventry, where he and his father died. The other son,

## CHARLES BEALE,

who was born May 28, 1660, painted both in oil and water-colours, but mostly in the latter, in which he copied the portrait of Dr. Tillotson. His cipher he wrote thus on his works, CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's, at Mr. Wilson's, a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son Charles's

in crayons by her; they were Vertue's: and her own and her son's, in water-colours, strongly painted, but not so free as the crayons.[1]

## ELIZABETH NEAL

is only mentioned in De Bie's *Golden Cabinet*, published in 1662; he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers;[2] but he does not specify whether she worked in oil or water-colours.

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### REMARKS.

THE age of Charles II. was in no degree more favourable to the promotion of good taste than it was of sound politics or pure morals.

All were equally gaudy, corrupt, and meretricious. Charles had imbibed from his royal cousin of France every idea which he possessed of a palace magnificently built and embellished; and had intended a complete imitation. But the money supplied by a generous Parliament and a concealed pension, large as the amount is known to have been, had a very different direction.

Louis had picture galleries, and *therefore* our restored Sovereign collected, with some industry and expense, the vestiges of his father's patronage and taste, to a considerable extent; and his subjects were gratified by the exhibition of them at the palaces of Whitehall and St. James's.

The works of Rubens and Vandyck, with some few excellent specimens of the schools of Italy, were *then* within the inspection of artists, natives, or established in England.

Some of them there certainly were who studied and imitated these great masters; but yet rather from partial hints of their modes of practice than from a true feeling and adoption of their style, or science in art.

At the period of the Restoration, Lely, who had been the scholar, was considered as the legitimate successor of Vandyck, and enjoyed during the first years of Charles II. the unrivalled possession of court favour. He relinquished

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[1] [These miniatures of Mrs. Beale and her son, together with the portrait of Dr. Tillotson mentioned above, and some others, were sold at the Strawberry-hill sale.

The miniature of Charles Beale was sold for 10*s.* 6*d.*

Another of the same, sold for 14*s.*

The miniature of Mrs. Beale sold for 10*s.*

The miniature of Dr. Tillotson, by Charles Beale, sold for 18*s.*

An oval portrait of Anne Hyde, Duchess of York, by Mrs. Beale, was bought by Richard R. Preston, Esq. for 9 guineas.

Sir Peter Lely, after himself, a miniature, by Charles Beale, was sold for 7 guineas.

A Bishop of Antwerp, a miniature portrait, after Vandyck, by Charles Beale, sold for 1*l.*—W.]

[2] GERARD SEGHERS, omitted by Walpole, was in London after the year 1641. He painted devotional subjects, into which he introduced flowers in an exquisite style. He died at Antwerp, 1651, æt. 59.—D.

his earlier manner, and invented another of a very fascinating pretension, which was more agreeable both as to subjects and execution; and what was no less interesting to a man of cupidity and luxury, much more amply remunerated.

Richardson, in his *Essay on the Theory of Painting*, (8vo. 1725,) has the following sensible observations on portrait: "About a hundred years ago, there were a great many excellent painters in Flanders, but when Vandyck came hither, he brought face-painting[1] to us; ever since which time (*i.e.*, for about eighty years ago) England has excelled all the world in that branch of the art; and being well stored with the works of the greatest masters, whether paintings or drawings, *here* being, moreover, the finest living models, as well as the greatest encouragement, this may be justly esteemed as a complete and the best school for face-painting, now in the world, and would be probably yet better, had Vandyck's model been followed. But some painters, possibly, finding themselves incapable of succeeding in his way; and having found their account in introducing a false taste, others have followed their example." Pp. 39, 40.

Lely, in his attitudes and accompaniments, deviated widely from nature; but he refrained from introducing, to the same extent, the enormous exuberance of wigs and drapery, which decorates or encumbers the portraits by his rivals, Gascar and Largilliere. This taste was imported by them from the schools of Mignard, Rigaud, and De Troy. Draperies, so much in a flutter, or so violently agitated, compelled the attention of the spectator to them, rather than to the portrait itself. An attitude so permanent, as to be absolutely analogous to the immobility of painting, would very rarely present itself among animated subjects. But judgment requires that such should be selected as approach the nearest to it; and that which most contributes to resemblance should be principally sought: all, in fact, which assists to render the portrait like the original; or, if the expression be allowable, the original like the portrait. A forced attitude displeases, when we look at it longer than it could have lasted in nature. The loveliest smile would lose its charm were it perpetual.

In all portraits, likeness is the primary intention and essential perfection, and whatever tends to destroy resemblance is absurd; and every accessory which produces that effect is inconsistent with ideas of true taste. Roquet, a sprightly French critic upon painting in England, inquires, "Is it easy to know the picture of your own wife or of any other lady, as the image of a pagan deity, just escaped from Olympus, and riding on a cloud; or as an armed Minerva, a Savoyard girl? &c. But people delight in disguise; they put on a mask not to conceal themselves, but to wonder that they are not known."

Painted saloons, grand staircases and ceilings, were now seen after the French model, in the royal palaces, and in such of those belonging to the nobility who could command the large expense incurred by them. Walpole's remark upon these decorations is just and obvious; and we find the same idea enlarged. "Painted ceilings, at best, are but awkward ornaments, not only as it is impossible to examine them without pain, but also as the foreshortening of the figures, which is absolutely necessary to give them any kind of effect, is so contrary to what we see in common life, that it is disgusting." (*Gilpin's Scot. Tour*, vol. i. p. 6.) The king's leading taste, it is well known, was directed to the admiration of female beauty; yet he showed a considerable partiality to the minute and highly-finished works of the Dutch artists. Dankers, for his curious landscapes, and the younger Vandevelde for his marine pieces, enjoyed his patronage. The representations of embossed plate, fruit, and flowers, damask curtains, &c., were more valued by him than other efforts of art. Roestraten, Vanson and Verelst received as much encouragement at his court as Lely

[1] Face-painting is so equivocal a term, that it is now properly rejected as obsolete.

himself. An admission of the works of any contemporary artist into the royal collection may be fairly considered as a certain criterion or testimony of their merit, and with that view, the Editor has availed himself of Chiffinche's Catalogue, in proof of that single circumstance, as often as it may occur. So hasty an oblivion has overwhelmed many of great apparent merit, to which no name can be affixed with certainty, and which were thought to be admirable in their day, that their claim to notice in these volumes would be sought after with little satisfaction.

The Editor offers no apology for his frequent quotations from the gossiping memoirs of Aubrey, Evelyn, and Pepys—indeed, he candidly considers them as giving a much more credible evidence of what the painters really were (*presentiores conspicimus*) in their private habits, no less than of the degree of popular estimation in which they were held, than *the hearsay of hearsay*, which the memoirs collected, so long after, must necessarily repeat. A more decisive proof of this inaccuracy need not be adduced, than that the same anecdote is transferred from one painter to another; and that too, not merely *mutato nomine*, but which is entirely discordant both as to individual character and circumstances. That the taste for painting, as felt by the nation at large, had been, during several ages, directed, almost exclusively, to portraits, is an allowed fact; but it would be uncandid to attribute that preference to personal vanity alone. Higher motives have had their superior influence. Many readers will allow the justness and good sense of the following remarks, the first made by our noble author, and the other by Dr. Johnson. "A portrait of real authenticity we know is truth itself, and calls up so many collateral ideas, as to fill an intelligent mind more than any other species of painting. Historical painting has more of imagination only."[1] "I should grieve that the art were transferred to heroes and to goddesses, to empty splendour and to airy fiction, which is now employed in diffusing friendship, in reviving tenderness, in awakening the affections of the absent, and continuing the presence of the dead."—D.

[1] This subject has been farther investigated by Gilpin, *Norfolk Tour*, p. 39.

# CHAPTER XIII.

STATUARIES, CARVERS, ARCHITECTS, AND MEDALLISTS, IN THE REIGN OF CHARLES II.

## THOMAS BURMAN

is only known by being the master of Bushnell, and by his epitaph in the churchyard of Covent-garden :—

"Here lyes interred Thomas Burman, sculptor, of the parish of St. Martin's in the Fields, who departed this life March 17th, 1673-4, aged 56 years."

He is mentioned above, in Mr. Beale's notes, for executing a tomb at Walton-upon-Thames.

## BOWDEN, LATHAM, AND BONNE,

three obscure statuaries in this reign, of whom I find few particulars; the first was a captain of the trained bands, and was employed at Wilton; so was Latham:[1] his portrait, leaning on a bust, was painted by Fuller. Latham and Bonne worked together on the monument of Archbishop Sheldon.[2] The figure of John Sobieski, which was bought by Sir Robert Vyner, and set up at Stock's market for Charles II., came over unfinished, and a new head was added by Latham; but the Turk on whom Sobieski was trampling, remained with the whole group, till removed to make way for the Lord Mayor's mansion-house.

## WILLIAM EMMETT

was sculptor to the crown before Gibbons, and had succeeded his uncle, one Philips. There is a poor mezzotinto of Emmett, by himself.

[1] I suppose this is the same person who petitioned the council of state after the death of Cromwell, for goods belonging to the king, which he had purchased, and the Protector detained. See vol. i.

[2] In *Lysons's Environs*, vol. i. p. 183, is an engraving of Archbishop Sheldon's monument in the church of Croydon, taken from a very beautiful drawing by Sir T. Lawrence, which gives a more favourable idea of the merit of the sculptor, whether Latham or Bonne. It is of white marble, and is executed with great truth to nature and character. The bas-reliefs on the sides exhibit a charnel-house.—D.

## CAIUS GABRIEL CIBBER, OR CIBERT,

(1630—1700,)

son of a cabinet maker to the King of Denmark, was born at Flensburg, in the duchy of Holstein, and discovering a talent for sculpture, was sent at the king's expense to Rome. More of his early history is not known. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas, who, going to Holland, and being seized with a palsy, Cibber, his foreman, was sent to conduct him home. We are as much in the dark as to the rest of his life; that singularly pleasing biographer, his son, who has dignified so many trifling anecdotes of players, by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife, descended from the ancient family of Colley,[1] in Rutlandshire, he had 6,000*l.* and several children, among whom was the well-known laureate, born in 1671, at his father's, in Southampton-street, facing Southampton-house. Gabriel Cibber, the statuary, was carver to the king's closet, and died about 1700, at the age of seventy. His son had a portrait of him, by old Laroon, with a medal in his hand. I have

[1] By this alliance his children were kinsmen to William of Wickham, and on that foundation one of them (afterwards a fellow of New-college, Oxford, and remarkable for his wit) was admitted of Winchester-college; in consideration of which the father carved and gave to that society a statue of their founder.

one in water-colours, with a pair of compasses, by Christian Richter; probably a copy from the former, with a slight variation. What is wanting in circumstances is more than compensated by his works. The most capital are the two figures of Melancholy and raving Madness, before the front of Bedlam.[1] The bas-reliefs on two sides of the monument are by his hand too; so are the fountain in Soho-square, and one of the fine vases at Hampton-court, said to be done in competition with a foreigner[2] who executed the other; but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal Exchange, as far as King Charles, and that of Sir Thomas Gresham, in the piazza beneath. The first Duke of Devonshire employed him much at Chatsworth;[3] where two sphinxes, on large bases, well executed, and with ornaments, in good taste, are of his work; and till very lately there was a statue of Neptune in a fountain, still better. He carved there several door-cases of alabaster, with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope; the draperies have great merit, but the

[1] A description of them may be seen in the new account of *London and the Environs*, vol. v. p. 3. One of the statues was the portrait of Oliver Cromwell's porter, then in Bedlam.

Bethlehem Hospital, in Moorfields, was taken down in 1814. The new hospital is upon a much larger plan, in St. George's-fields.

The Dying Gladiator suggested the design of these two figures of maniacs, as far as attitude, or perhaps the slaves of M. Angelo, or the Torso and Hercules Farnese for a general idea of muscular expression. The position of the figures is evidently borrowed from that of the Duke Giuliano de' Medici, at Florence, by Michael Angelo, personifying day and night. Without doubt they were portraits.

There is no work of any sculptor, who practised in England during that century, which exhibits such a knowledge of the art, nor that is so true to the individual character. The material is of Portland stone, afterwards painted over with a composition of white lead. Having suffered greatly from so long an exposure to the effects of a smoky atmosphere, these statues, when the building was taken down (in 1814) were entrusted to the care of Bacon, jun., who has restored them very judiciously. They are now protected from further injury, having been placed in the hall of the new hospital.—D.

[2] One was by Valadier, a French sculptor. There is an engraved print of it.—D.

[3] *Lysons's Derbyshire*, p. 151, thus corrects Walpole's account of Cibber's employment at Chatsworth. "We find from Cibber's receipts that he was engaged in 1688 to make statues of Pallas, Apollo, and a Triton, for which he had 100*l*. In 1690, Cibber made figures for the new fountain, supposed to have been the four sea-horses, the Triton having been finished before; and this completed the design. We find nothing of a Neptune. He received in the whole 310*l*. down to December. 1690, after which time it does not appear that he was employed. The statues in the chapel are not particularised. In a volume of the artist's receipts, now at Hardwicke, is the following memorandum of his prices, in his own hand:—'For

*Sir G. Kneller, pinxt.* *S. Freeman, sculpt.*

GRINLING GIBBON

hairs of the heads are not so good as that of the Neptune.[1] Cibber built the Danish church in London, and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as the *Careless Husband* and the Memoirs of his own life exist, and so long the injustice of calling the figures at Bedlam

——— "his brazen, brainless brothers,"

and the peevish weakness of thrusting him into the *Dunciad* in the room of Theobald, the proper hero, will be notorious.[2]

## FRANCIS DU SART,

of Hanau, is mentioned in De Bie's *Golden Cabinet*, who says he was employed by the King of England to adorn his palace with works in marble and models in clay, and that he died in London, 1661. It is uncertain whether this *king* was Charles the First, or whether Du Sart came over and died soon after the Restoration.

## GRINLING GIBBONS,[3]

(1648—1721,)

an original genius, a citizen of nature; consequently, it is indifferent where she produced him. When a man strikes out novelty from himself, the place of his birth has little

two figures in the pediment, each of them four tons of stone, 140*l.*; for both, for a round statue with a boy on his shoulder, 60*l.*; for two dogs, 8*l.* each; for twelve Cæsar's heads, 5*l.* a piece; my Lord Kingston did, after this, pay for board and wine for me and my man. For two statues as big as life, I had 35*l.* a piece, and all charges borne; and at this rate I shall endeavour to serve a nobleman in freestone.'" Freestone, in most other instances, was the material which he preferred.—D.

[1] Cibber was much patronised and employed by Sir Christopher Wren. He carved the phœnix in bas-relief, which is placed above the southern door of St. Paul's-cathedral, in freestone, 18 feet long, and 9 feet high. He received for it 100*l.*—D.

[2] Pope had too just a taste not to commend the works of Cibber:—

"Where o'er the gates by his *famed father's hand*,
Great Cibber's brazen, brainless brothers stand."—*Dunciad.*

Warburton says, in a note, that "Colley Cibber remonstrated, because his brothers at Bedlam were not brazen, but blocks; yet it passed unaltered, as it no ways altered the relationship." Of that witty bishop's retorts, this was, nevertheless, one of the least happy; for Colley was vivacious and impudent. The statue of Wykeham was given when Lewis Cibber, the second son, was elected at Winchester school. Pope's idea was not original, for Colley, in the *Apology for his Life*, observes, "that the statue seemed to speak *in behalf of his kinsman.*"—D.

[3] So he wrote his name himself, and not *Grinlin*, as it is on his print.

claim on his merit. Some become great poets or great painters because their talents have capital models before their eyes. An inventor is equally a master, whether born in Italy or Lapland. There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements, with a free disorder natural to each species. Vertue had received two different accounts of his birth: from Murray, the painter, that he was born in Holland, of English parents, and came over at the age of nineteen; from Stoakes (relation of the Stones), that his father was a Dutchman, but that Gibbons himself was born in Spur-alley, in the Strand. This is circumstantial, and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch.[1] He afterwards lived, added Stoakes, in Bell-savage-court, on Ludgate-hill, where he carved a pot of flowers, which shook surprisingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorations of the theatre in Dorset-garden, where he carved the capitals, cornices, and eagles. He lived afterwards at Deptford,[2] in

[1] [Information recently brought to light has proved Walpole to be right in his judgment as to the country. Gibbons was born at Rotterdam, April 4, 1648; if, therefore, he was nineteen years of age when he visited this country, he came in 1667, the year after the fire, a likely event to cause an immigration of artists. On the time and place of Gibbons's birth, see *Ashmole MSS.* at Oxford, Black's Catalogue, col. 209.—W.]

[2] Evelyn, vol. i. pp. 410—412.—"1671, Jan. 18. This day I first acquainted his Majesty with that incomparable young man GIBBONS, whom I had lately met with in an obscure place, by mere accident, as I was walking near a poor solitary thatched house, in a field in our parish (Deptford), near Say's-court. I found him shut in, but looking in at the window, I perceived him carving that large cartoon of Tintoret, a copy of which I had myselfe brought from Venice, where the original painting remaines. I asked if I might enter, he opened the door civilly to me, and I saw him about such a work, as for curiosity of handlinge, drawing and studious exactness, I had never before seene in all my travels. I questioned him why he worked in such an obscure and lonesome place: he told me, it was that he might apply himself to his profession, without interruption, and wondered not a little, how I had found him out. I asked him if he was unwilling to be made knowne to some greate man, for that I believed it might turn to his profit: he answered, that he was but as yet a beginner, but would not be sorry to sell off that piece; on demanding his price, he said 100*l.* In good earnest, the very frame was worth the money, there being in nature, nothing so tender and delicate as the flowers and festoons about it, and yet the work was very strong; in the piece were more than 100 figures of men, &c. I found he was likewise musical, and very civil, sober and discreete in his discourse. There was only an old woman in his house. So desiring leave to visit him sometimes, I went my way.

"Of this young artist, and the manner of finding him out, I acquainted the King,

the same house with a musician, where the beneficent and curious Mr. Evelyn found and patronised them both. This gentleman, Sir Peter Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who, though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased, when it was brought home to him. He gave the artist a place in the Board of Works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor, where in the chapel the simplicity of the carver's foliage at once sets off and atones for the glare of Verrio's paintings. Gibbons in gratitude made a present of his own bust in wood to Mr. Evelyn, who kept it at his house in Dover-street. The piece that had struck so good a judge was a large carving in wood of St. Stephen stoned, long preserved in the sculptor's own house, and afterwards purchased and placed by the Duke of Chandos, at Cannons. At Windsor too, Gibbons, whose art penetrated all materials, carved that beautiful pedestal in marble for the equestrian[1] statue of the king in the principal court. The fruit, fish, implements of shipping

and begged that he would give me leave to bring him and his worke to Whitehall, for that I would adventure my reputation with his Majesty, that he had never seen any thing approach it; and that he would be exceedingly pleased, and employ him. The King said he would himselfe go to see him. This was the first notice he had of Mr. Gibbons."

P. 411. "The King saw the carving at Sir R. Browne's chamber, who was astonished at the curiosity of it, but was called away, and sent it to the Queen's chamber. There, a French peddling woman who used to bring baubles out of France for the ladies, began to finde fault with several things in it, which she understood no more than an asse or a monkey. So in a kinde of indignation, I caused it to be taken back, and sent down to the cottage againe. He not long after sold it to Sir G. Viner, for 80*l.* it was well worth 100*l.* without the frame.

"His Majesty's Surveyor, Mr. Wren, faithfully promised me to employ him. I having bespoke for the worke Mr. Hugh May the architect there, for what was going on at Windsor."—D.

[1] Under the statue is an engine for raising water, contrived by Sir Samuel Morland, alias Morley; he was son of Sir Samuel Morland, of Sulhamsted Banister, in the county of Berkshire, created a baronet by Charles II. in consideration of services performed during the king's exile. The son was a great mechanic; and was presented with a gold medal, and made Magister Mechanicorum by the king in 1681. He invented the drum capstands for weighing heavy anchors; and the speaking trumpet, and other useful engines. He died and was buried at Hammersmith, in Middlesex, 1696. There is a monument for the two wives of Sir Samuel Morland in Westminster-abbey. His arms were sable a leopard's head jessant a fleur de lys, or. There is a print of the son by Lombart after Lely. This Sir Samuel built a large room in his garden at Vauxhall, which was much admired at that time; on the top was a punchinello holding a dial.—See Aubrey's *Survey*, vol. i. p. 12.

are all exquisite; the man[1] and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the statue[2] of Charles II. at the Royal Exchange;[3] but the talent of Gibbons, though he practised in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy Garden be, as I have reason to believe it, of his hand.[4] There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement signed by Gibbons himself, for a statue of James II., the price 300*l.*, half to be paid down on signing the agreement, 50*l.* more at the end of three months, and the rest when the statue should be complete and erected. Annexed were receipts for the first 200*l.* Aug. 11, 1687. The paymaster Tobias Rustat.[5]

[1] On the hoof of the horse, says Pote, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of this Ibach Stada. (*V. History and Antiq. of Windsor Castle*, p. 38.) Gibbons made a design for the statues in the intended mausoleum of Charles I. by Sir Chr. Wren.—*V. Parentalia*, p. 332, in the margin.

[2] Vertue says, the king gave Gibbons an exclusive licence for the sole printing of this statue, and prohibited all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.—*Gazette*, May, 1683.—D.

[3] The doubt which Walpole has here expressed as to the extent of the talents of this artist with respect to the human figure, is resolved by Evelyn. "Windsor 1683. The incomparable work of our Gibbons, who is without controversy the greatest master both for invention and rarenesse of worke, that the world had in any age; nor doubt I at all that he will prove as great a master in the statuarie art."—D.

[4] ——— "Æneus ut stet
Nudus agris, nudus nummis insane, paternis."
HOR. *Sat.* l. ii. Sat. 3.

The neglect and exposure of this statue for a century may have been occasioned by political feelings towards James II.; but will not the present age preserve it, in vindication of its better taste?—D.

[5] One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-college is said to be the gift of this Rustat; and one should doubt whether he paid for a statue of the king in his own garden; but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult.* I am the rather inclined to attribute the statue

* Both did accept such a present. In Peck's *Desid. Curiosa*, vol. ii. p. 50, is a list of the charities and benefactions of Tobias Rustat, keeper of Hampton-court, and yeoman of the robes to Charles II. before and after his restoration. Among others is this entry, "A free gift to their Majesties K. Charles II. and K. James II. of their statues in brass; the former placed upon a pedestal in the Royal Hospital at Chelsea, and the other at Whitehall—one thousand pounds."——*Gazette*, 1685, "His Majesty's statue in the Royal Exchange—a Patent to G. Gibbons for selling any engraving from it. To be first seen at his house in the Piazza, Covent-garden."—D.

Gibbons made a magnificent tomb for Baptist Noel Viscount Camden, in the church of Exton, in Rutlandshire; it cost 1,000*l.* is 22 feet high, and 14 wide. There are two figures of him and his lady, and bas-reliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of Archbishop Tenison.[1] The foliage in the choir of St. Paul's is of his hand. At Burleigh, is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases, and the Last Supper in alto-relievo, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel; in the great antechamber, are several dead fowl over the chimney, finely executed, and over a closet-door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass case in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto-relievo in ivory. In Thoresby's collection was Elijah under the juniper-tree supported by an angel, six inches long and four wide.[2] At Houghton, two chimneys are adorned with his foliage.[3] At Mr. Norton's, at Southwick, in Hampshire, was a whole gallery embroidered in panels by his hand; but the most superb monument of his skill is a large chamber at Petworth,[4] enriched from the ceiling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendent

at Whitehall to Gibbons, because I know no other artist of that time capable of it. ——Gibbons finished a bust larger than life, in bronze, of James I. which was placed over an entrance in Whitehall.—D.

[1] For the carvings in the choir of St. Paul's-cathedral, he received 1,333*l.* 7*s.* 5*d.* —D.

[2] *Ducatus Leodiensis*, p. 488.

[3] One of his finest works is the altar-piece of Trinity-college, Oxford.—D.

[4] At Petworth, a state apartment 60 feet by 24, and 20 in height, (originally two distinct rooms,) is profusely decorated with festoons inclosing the panels for pictures, which exhibit a variety and richness of ornament in fruit, flowers, shells, birds and sculptured vases, as could scarcely be thought to have been within the compass of his art. The dimensions of the room are given, to show the quantity of his work here preserved; and it is no degradation to many fine specimens, now seen in other noblemen's houses, to say, that the merit of this, is not less to be admired than the quantity.—*Hist. of Western Sussex*, vol. ii. part i. p. 282.—D.

to one is an antique vase[1] with a bas-relief, of the purest taste, and worthy the Grecian age of cameos. Selden, one of his disciples and assistants (for what one hand could execute such plenty of laborious productions?) lost his life in saving this carving when the seat was on fire. The font in St. James's-church was the work of Gibbons.[2]

If these encomiums are exaggerated,[3] the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the *Abrégé*, whom I have frequently mentioned. "Les Anglois,"[4] says he, "n'ont eu qu'un bon sculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre de Charles II. placée au milieu de la bourse à Londres est de sa main." What would this author have said of him, if he had wasted his art on ribands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail?[5]

Gibbons died Aug. 3d, 1721,[6] at his house in Bow-street, Covent-garden, and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120*l.*; his own bust in marble, by himself, but the wig and cravat extravagant, and an original of Simon the engraver, by Sir Peter Lely, which had been much damaged by the fall of Gibbons's house.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Closterman; the other from a picture at Houghton, by Sir Godfrey Kneller, who has shown himself as great in that portrait as the man who sat to him.

[1] At the Earl of Halifax's, at Stanstead, is another chimney-piece, adorned with flowers and two beautiful vases.

[2] *Mon. Vetusta*, vol. i. has an engraving of it. In bas-relief are the figures of Adam and Eve, John Baptist, Philip and the Eunuch.—D.——[The carvings around the commandments in this church are likewise by Gibbons.—W.]

[3] Tate wrote a poem on the sight of a bust in marble of Gibbons.

[4] Vol. ii. p. 216.

[5] This is literally the case in the equestrian statue at Lyons.

[6] In 1714, he was appointed master carver in wood to George I. with a salary of one shilling and sixpence a-day.—D.

Gibbons had several disciples and workmen ;[1] Selden I have mentioned ; Watson assisted chiefly at Chatsworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Brussels, and Laurens of Mechlin were principal journeymen ; Vertue says they modelled and cast the statue I have mentioned in the Privy Garden, which confirms my conjecture of its being the figure intended in the agreement. If either of them *modelled* it, and not Gibbons himself, the true artist deserves to be known. They both retired to their own country on the revolution ; Laurens performed much both in statuary and in wood, and grew rich. Dievot lived till 1715, and died at Mechlin.[2]

## LEWIS PAYNE

engraved two signet seals for Charles II., to be used in Scotland by the Duke of Lauderdale. Dr. Rawlinson had the original warrant for them signed by the king ; one was to have been in steel, the other in silver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finished and delivered in Oct. 1678.

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## ARCHITECTURE,

though in general the taste was bad, and corrupted by imitations of the French, yet, as it produced St. Paul's, may be said to have flourished in this reign : whole countries, an age, often gets a name for one capital work. Before I come to Sir Christopher Wren, I must despatch his seniors.

[1] In the auditor's account of the building of Chatsworth, no mention is any where made of Gibbons. This circumstance proves that the art of exquisitely carving in wood, was not then confined to so few hands as it has been commonly supposed.—*Lysons's Derbyshire*, p. 152.

Gilpin, in his notice of Chatsworth, (*N. Tour*, vol. ii. p. 217,) informs us that there is much exquisite carving by Gibbons. "We admired chiefly the dead fowl of various kinds, with which the chimney-piece of one of the state apartments is adorned. It is astonishing to see the downy softness of the feathers given to wood. The particulars, however, only are admirable : Gibbons was no adept at composition."

If this criticism were strictly just, what becomes of it, when it is proved that Gibbons was never employed at Chatsworth ? He, in fact, introduced the fashion ; and had several very able competitors who had studied under him.—D.

[2] [A carved frame by Gibbons, around a portrait of Mary Lapelle, afterwards Lady Hervey, was sold at the Strawberry-hill sale, for 12½ guineas.—W.]

## JOHN WEBB,

a name well known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life.[1] He built the seat of Lord Mountford, at Horseheath, in Cambridgeshire, and added the portico to the Vine in Hampshire, for Chaloner Chute, Speaker to Richard Cromwell's Parliament, and now belonging to his descendant, John Chute, Esq. Ambresbury, in Wiltshire, was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's *Polyglot Bible*, was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queen-street, Lincoln's-inn-fields; but this must be a mistake, as we have seen in the preceding volume, that Gerbier, a contemporary and rival, ascribed them to Webb. Gerbier's own scholar was

## CAPTAIN WILLIAM WINDE,

who was born at Bergen-op-Zoom. His performances were, the house at Cliefden,[2] the Duke of Newcastle's, in Lincoln's-inn-fields, Coomb-abbey, for Lord Craven, and he finished Hempstead Marshal[3] for the same peer, which had been begun by his master, and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741, were several of the father's designs for

[1] He married a niece of Inigo Jones, and left a son named James, who lived at Butleigh, in Somersetshire. The father died in 1672, aged sixty-one.

He was himself the nephew, and married the only daughter of Inigo Jones. He erected the east side of the court of Greenwich Hospital from a design of that architect. *Lysons.*—D.

[2] Brian Fairfax, in the life of the second Villiers, Duke of Buckingham. "He fell into a new way of expense in building in that sort of architecture which Cicero calls *insanæ substructiones;* and himself, while his friends dissuaded him from it, called it his folly. This was Cliefden House, Buckinghamshire, in which he resided, but did not finish." It was entirely destroyed by fire in 1795.—D.

[3] Hempsted Marshal, planned and nearly finished by Balthazar Gerbier, was totally consumed by fire in 1718.—D.

*Sir G. Kneller, pinx.* *E. Scriven, sc.*

SIR CHRISTOPHER WREN.

both these latter houses. They were dated from 1663 to 1695.[1]

——— MARSH,

says Vertue, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-castle. Salmon, in his account of Essex, page 329, mentions a Dr. Morecroft, who, he says, died in 1677, as architect of the manor-house of Fitzwalters.

## MONSIEUR POUGET,[2]

a French architect,[3] conducted the building of Montagu-house, in 1678.[4] What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.[5]

## SIR CHRISTOPHER WREN,

(1632—1723,)

is placed here, as his career was opened under Charles II. The length of his life enriched the reigns of several princes, and disgraced the last of them.[6] A variety of knowledge

[1] Of this architect there is but little known, and still less respecting his military designation. It is yet extraordinary, that Walpole should not have mentioned his chief work, Buckingham-house, in St. James's-park. This large mansion was built for John Sheffylde, Duke of Buckingham, and had an inscription upon the frieze, *Sic siti lœtantur Lares.* The following anecdote relates to that nobleman, with his architect, Winde, or his master builder. The edifice was nearly finished, but the arrears of payment were most distressing. Winde had enticed his grace to mount upon the leads, to enjoy the grand prospect. When there, he coolly locked the trap-door, and threw the key to the ground, addressing his astonished patron, "I am a ruined man, and unless I have your word of honour that the debts shall be paid, I will instantly throw myself over." "And what is to become of me?" said the duke. "You shall come along with me." The promise was instantly given, and the trap-door opened (upon a signal made) by a workman in the secret, and who was a party in the plot. The subsequent history of Buckingham-house everybody knows.—D.

[2] Poughet.—D.

[3] The author of the *Abrégé* gives a very favourable account of his talents.—D.

[4] When the Duke of Montagu was ambassador at Paris, he changed hotels with the French ambassador, who was sent to England; and, during whose residence the first Montagu-house, built by Hooke, was destroyed by fire. It was agreed between them, that the Court of France should supply half the expense of the rebuilding, upon the condition, that a French architect and painters, only, should be employed. The object avowed, was to teach the English, how a perfect palace should be constructed and embellished.—D.

[5] [At present, now that it has given place to the design of Sir Robert Smirke, we must say *was* the British Museum.—W.]

[6] At the age of eighty-six, he was removed from being surveyor-general of the works by George I. He

proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such a kingdom as Britain, are all works of the same hand.[1] He restored London,[2] and recorded its fall. I do not mean to be very minute in the account of Wren, even as an architect. Every circumstance of his story has been written and repeated. Bishop Sprat, Anthony Wood, Ward in his *Lives of the Gresham Professors*, the *General Dictionary*, and the *New Description of London and the Environs*, both in the hands of every body, are voluminous on the article of Sir Christopher: above all, a descendant of his own has given us a folio, called *Parentalia*, which leaves nothing to be desired on this subject.[3] Yet, in a work of such a nature as this, men would be disappointed, should they turn to it, and receive no satisfaction. They must be gratified, though my province becomes little more than that of a mere transcriber.

Sir Christopher Wren, of an ancient family in the Bishopric of Durham, was son of a Dean of Windsor, and nephew of Matthew, Bishop, successively, of Hereford, Norwich, Ely. He was born at London, in 1632, and educated at Oxford.[4] His mathematical abilities unfolded themselves so early, that by twenty he was elected Pro-

He was removed from his appointment of architect to the crown, which he had held with the highest honour, during fifty years, in favour of William Benson, a man of notorious incompetency. Pope has noticed him in the *Dunciad*—

"While Wren with sorrow to the grave descends."

His predecessor, likewise, Sir J. Denham, was no less ignorant of the science or practice of architecture.—D.

[1] St. Paul's, Hampton-court, and Greenwich.

[2] He built above fifty parish churches, and designed the Monument.

[3] *Parentalia*, or Memoirs of the Family of the WRENS, compiled by Stephen Wren and Joseph Ames, folio 1750.

Sir Christopher had been assistant to Sir John Denham in the repairs of Windsor-castle, upon whose death, in 1668, he was appointed surveyor-general of the royal works, and was knighted. In the Lansdowne Collection, (Brit. Museum,) is a MS. entitled *Chronologica series vitæ et actorum* CHRISTOPH. WREN, *Eq. Aurati.—The Life of Sir Christopher Wren, by James Elmes, Architect*, 4to. 1823. Of the precocity of the talents of this great architect, which, no less than those of Bernini, were exerted to his latest age, Evelyn, in 1654, offers this honourable testimony, "that miracle of a youth, Mr. WREN," and in the *Sculptura*, "that rare and early prodigy of universal science."—D.

[4] He proceeded B.A. of Wadham-college, in 1650, M.A. in 1653, when he was elected a fellow of All Souls-college, Savilian Professor of Astronomy, 1660. D.C.L. 1661.—D.

fessor of Astronomy at Gresham-college, and eight years afterwards Savilian Professor of Astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the new established Royal Society; and his skill in architecture had raised his name so high, that in the first year of the Restoration he was appointed coadjutor to Sir John Denham, surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France—and unfortunately went no farther: the great number of drawings he made there from their buildings had but too visible influence on some of his own; but it was so far lucky for Sir Christopher, that Louis XIV. had erected palaces only, no churches; St. Paul's escaped, but Hampton-court[1] was sacrificed to the god of false taste.[2] In 1680, he was chosen President of the Royal Society; was in two parliaments, was twice married, had two sons and a daughter, and died[3] in 1723, at the age of ninety-

[1] I have been assured by a descendant of Sir Christopher, that he gave another design for Hampton-court in a better taste, which Queen Mary wished to have had executed, but was overruled.

In the palace at Hampton-court, the innumerable mezzanine circular windows, placed under a range of others exactly square, a pediment beneath the balustrade, obscuring others in part; and the architraves of the central parts of the brick fronts, profusely sculptured over the whole surface, leave little repose for the eye, and offend in that respect, no less than the palaces of Borromini and Mansart. The colonnade, in the second court, is composed of finely-proportioned Corinthian pillars, insulated and double, and were probably suggested by others so frequent in France.—D.

[2] "He was so careful not to lose the impressions of those structures he surveyed, that he should bring away all France on paper." (Ward's *Gresham Professors*, p. 102.) In a letter from Paris to Dr. Bathurst, he says, "I can consult Mons. Mansart, or Signor Bernini, both of whom I shall see in a fortnight." Wren was principally engaged in surveying the plans and progress of the colonnade of the Louvre, and the College of the Four Nations, which were then building. In another of his letters, he mentions, that he had collected observations upon the present state of Architecture in France, with a view to their publication. His journal is extant, but never published.

This opinion of Walpole's respecting the false taste which Wren might have acquired from the French architects, may not, upon a fair investigation, be allowed to the extent. Before the year 1675, under Louis XIV., had been completed, or were nearly completed, the façade of the church of St. Roche, by Mercier; the façade and cupola of the chapel of the College of the Four Nations, by Le Veau; and the chapel and cupola of the Invalides, by Jules-Hardouin Mansart, then in progress. With all these ecclesiastical architects, Wren had an open communication. Perrault (then an old man) had finished the colonnade of the Louvre; and Mansart had designed, and was then carrying on, the building of Versailles, with its singularly beautiful chapel. Can it be justly alleged that such specimens of architecture could have deteriorated the taste of Wren? or that palaces only, and no churches, were erected under the patronage of Louis XIV.?—D.

[3] Elkanah Settle published a funeral poem on him, called *Threnodia Apollinaris*; there is another in Latin in the *Parentalia*.

one, having lived to see the completion of St. Paul's—a fabric and an event which one cannot wonder left such an impression of content on the mind of the good old man, that being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under his own fabric, with four words that comprehend his merit and his fame :

"SI QUÆRAS MONUMENTUM, CIRCUMSPICE !"[1]

Besides, from his works[2] in architecture which I am going to mention, Wren is entitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar ; and eight or ten plates for Dr. Willis's *Anatomy of the Brain*, 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses ; and he says himself that he invented serpentine rivers.[3] His other discoveries[4] may be seen at large in the authors I have quoted. His principal buildings were,[5]

The library of Trinity-college, Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end. Over the library are four figures by Cibber.

The chapel of Pembroke-hall.

[1] The inscription on a pillar near the grave is, "*Lector, si monumentum requiris—circumspice !*"—D.

[2] He wrote a poem, published in a collection at Oxford, on the revival of Anne Green——who had been executed.—D.

[3] *Parentalia*, p. 142.

[4] Among them is reckoned the invention of mezzotinto, which some say he imparted to Prince Rupert ; but the most common and cotemporary reports give the honour to the prince himself ; as will be seen in his article, amongst the Engravers.

CHRONOLOGY OF PRINCIPAL BUILDINGS, BY SIR CHRISTOPHER WREN.
NUMERO, PONDERE, ET MENSURA.

| | | | |
|---|---|---|---|
| Charles II.'s palace at Greenwich | 1663 | | |
| Theatre at Oxford | 1668 | completed in | 1669 |
| Royal Exchange, London | 1667 | — | 1669 |
| The Monument | 1671 | — | 1677 |
| Temple-bar | 1670 | — | 1672 |
| St. Paul's-cathedral | 1675 | — | 1710 |
| Library at Trinity-college, Cambridge | 1679 | — | |
| Campanile, at Christ-church, Oxford | 1681 | — | 1682 |
| Ashmolean Library | 1682 | — | |
| Palace at Winchester | 1683 | unfinished. | |
| College of Physicians, London | 1689 | — | |
| College at Chelsea | 1690 | — | |
| Palace at Hampton-court | 1690 | — | 1694 |
| Towers of Westminster-abbey | 1696 | — | |
| Greenwich-hospital | 1698 | — | 1703 |

Those

The theatre at Oxford.[1]

The tower of St. Dunstan's church, attempted in the Gothic style, with very poor success.[2]

The church of St. Mary, at Warwick,[3] in the same manner, but still worse. Yet he was not always so wide of his mark.

The great campanile, at Christ-church, Oxford, is noble; and though not so light as a Gothic architect would perhaps have formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic colonnade that crosses the inner quadrangle of Hampton-court, is a

Those of the fifty churches, the estimate of which exceeded 5,000*l.* in a schedule given by Sir Christopher Wren, in 1711:—

| | £ | s. | d. | | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| St. Paul's-cathedral . | 736,752 | 2 | 6 | St. James, Westminster . | 8,500 | 0 | 0 |
| Allhallows the Great . | 5,641 | 9 | 9 | St. Michael Royal . . | 7,555 | 7 | 9 |
| Ditto, Lombard-street . | 8,058 | 15 | 6 | St. Martin, Ludgate . | 5,378 | 9 | 7 |
| St. Andrew, Wardrobe | 7,060 | 16 | 11 | St. Margaret, Lothbury . | 5,340 | 8 | 1 |
| Ditto, Holborn . . . | 9,000 | 0 | 0 | St. Mary, Somerset . . | 6,579 | 18 | 1 |
| St. Antholin . . . | 5,685 | 5 | 10½ | Ditto, Aldermanbury . | 5,237 | 3 | 6 |
| St. Bride . . . . . | 11,430 | 5 | 11 | St. Mary-le-Bow . . . | 8,071 | 18 | 1 |
| Christ-church . . . | 11,778 | 9 | 6 | Steeple . . . . . | 1,388 | 8 | 7½ |
| St. Clement Danes . . | 8,786 | 17 | 0½ | St. Nicholas Cole . . . | 5,042 | 6 | 11 |
| St. Dennis Back-church | 5,737 | 10 | 8 | St. Olave Jewry . . . | 5,580 | 4 | 10 |
| St. Edmund the King . | 5,207 | 11 | 0 | St. Peter, Cornhill . . | 5,647 | 8 | 2 |
| St. Lawrence Jewry . | 11,870 | 1 | 9 | St. Swithin, Cannon-street | 4,687 | 4 | 6 |
| St. James, Garlick-hill | 3,357 | 10 | 8 | St. Magnus, London-bridge | 9,579 | 19 | 10 |

It appears from Britton's *Public Buildings of London*, that the new church of St. Pancras, built between 1819 and 1822, by H. Inwood, architect, has cost 71,603*l.* 6*s.* 6*d.*; six times more than St. Bride's (11,430*l.*), and nearly seven times more than St. Mary-le-Bow.

The new church of St. Mary-la-bonne, by T. Hardwick, architect, 60,000*l.*, five times as much as St. Mary-le-Bow; and nearly twice as much as St. Martin-in-the-fields, built by Gibbs, in 1726 (36,891*l.* 10*s.* 4*d.*) Nothing marks the comparatively depreciated value of money in England, in the course of one century, more than the amount of the expense of these public buildings.—D.

[1] He was consulted, and advised some alterations in a plan of the chapel at Trinity-college, Oxford. This was not worth mentioning with regard to Sir Christopher, but was necessary to introduce the name of Dr. Aldrich, who not only designed that chapel, but also the church of All-saints, Oxford—a circumstance we learn from the Life of Dr. Bathurst (pp. 68, 71), by the ingenious Mr. Thomas Wharton, to whom the public has many obligations, and the Editor of this work still greater.

The primary idea of the construction of this roof is due to Sebastian Serlio; Dr. Wallis improved it, and his plan is now in the library of the Royal Society. The diameter of this roof is seventy feet by eighty. There is a MS. of 300 pages, in the Bodleian, of the expenses.—D.

[2] The prototypes are those of St. Nicholas, Newcastle, and the High-church, Edinburgh.—D.

[3] I have been informed, since the first edition of this work, by Sir Christopher's descendant, that the tower only of this church, as it is at present, was designed by his grandfather. A fire happened in the church, and the damaged parts were restored by one Francis Smith, a mason in the town, who had also executed the tower, in which he made several mistakes.

glaring blemish, by its want of harmony with the rest of Wolsey's fabric. Kent was on the point of repeating this incongruity in the same place, in the late reign, but was overruled by my father.

Christ-church hospital, London, rebuilt, and the old cloister repaired, by him.

St. Mary-le-bow.[1] The steeple is much admired; for my part, I never saw a beautiful modern steeple. They are of Gothic origin, and have frequently great merit, either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous ugliness, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity imposed on him by custom, by avoiding it in his next beautiful work,

St. Stephen, Walbrook[2]—but in vain—the Lord Mayor's mansion-house has revenged the cause of steeples.

The new royal apartments at Hampton-court.

Greenwich hospital.

Chelsea hospital.

The palace at Winchester, one of the ugliest[3] piles of building in the island.[4] It is a royal mansion, running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for

[1] The modern steeple has been usually composed of a rotunda, or spherical temple, supporting an obelisk, or small spire. Pennant, in his *London*, has denominated them of the "order of the Pepper-box;" and this conceit has yielded to a new description of spires, formed of cylinders fitting into each other, like a telescope, of which there are several specimens attached to the new churches. Yet, it cannot be justly said that the towers and spires built by Wren are deficient in variety, or a certain degree of beauty; and in this particular he far exceeded the continental architects. The "uncontrollable love of singularity" which some architects of the present day have exhibited, has not escaped the censure of several critics.—D.

[2] The interior of St. Stephen, Walbrook, has attracted praise, even from foreigners; and it has been said that Wren has not omitted a single beauty of which the design is capable, but has applied them all, with infinite grace. The columns are of the Corinthian order, sixteen only, eight of which support the cupola, upon the angles of a regular octagon.—D.

[3] There is a copy of verses, still worse in their kind, in praise of this building, in the second part of Dryden's *Miscellanies*.

[4] This decisive censure by Walpole is curiously contrasted by that of Gilpin. "The King's house (at Winchester) was built by Sir Christopher Wren, for Charles II. It stands upon the site of the old castle, overlooking the city, and is, *I think*, a beautiful piece of architecture: magnificent it certainly is, extending in front above 300 feet; and if it had been completed in the grand style, in which it

health, and pressed Sir Christopher to have it finished in a year.[1] The impropriety of the situation, and the haste of the execution, are some excuse for the architect; but Sir Christopher was not happy in all kind of buildings. He had great abilities, rather than taste. When he has showed the latter, it was indeed to advantage. The circular porticos, and other parts of St. Paul's,[2] are truly graceful; and so many great architects as were employed on St. Peter's, have not left it, upon the whole, a more perfect edifice than this work of a single mind. The gaudiness of the Romish religion has given St. Peter's one of its chief advantages. The excess of plainness in our cathedral[3] disappoints the spectator after so rich an approach. The late Prince of

was conceived, with its lofty cupola, and other appendages of gardens and parks laid out in the *ample space* behind, a noble bridge over the ditch in front, and a street opened, as was intended, to the west end of the cathedral, with which its front is parallel, it would perhaps, be one of the grandest palaces in Europe." *West. Tour*, p. 51.—D.

[1] V. *Life of Sir Dudley North.*

[2] Some readers may be gratified by a concise detail of the mensuration of *St. Peter's*,* especially if more accurately given than before, as it may serve to a more just comparison with St. Paul's. *Dimensions:*—"Length within the walls, 606 feet English. Width, 450. Height, 146. Diameter of the cupola, in the clear, 139½. Height, from the pavement to the top of the lanthorn, 412. Length of the portico within, in front of the church, 232. Length of the church, from the outside of the portico to the west end, including the thickness of the wall, 680 feet. (Duppa's *Life of M. Angelo*, 4to. pp. 392—395.) Dimensions of *St. Paul's:*—Length, 500 feet. Width, 100. Transept, 223. Diameter of the cupola, in the clear, 108. Height of the church within, 110. Height from the pavement to the top of the lanthorn, 330. The building occupied thirty-five years, 1675—1710.

Fontana's statement of the whole expense of the building of St. Peter's appears to be exaggerated. From its commencement to the year 1694, he says, that, exclusively of models, and the taking down of the campanile, the cost had amounted to 46,800,498 Roman crowns, about nine millions sterling. St. Paul's did not exceed four millions of Roman crowns. The whole edifice of St. Peter's would be nearly contained within the area of the great pyramid. The point of the triangle rises not many feet higher than the cross.—D.

[3] The Abbé May, in his Essay, *Sur les Temples anciens et modernes*, 8vo. 1774, p. 280, has examined the architectural merits of the church of St. Paul, with some severity, as deficient in point of science, in a comparison with that of St. Peter. Many of the objections may be attributed to national partiality, but some of them the Editor has not, as yet, seen satisfactorily refuted. In surveying the portico, it has occurred to him that the capitals of the Corinthian columns, by so close an appropriation, have each one of the four sides totally obscured; and when viewed obliquely, the profile of each one capital obstructs the other, even to an apparent con-

* [The architects of St. Peter's may be enumerated in the following order:—From April 18, 1506, when the first stone was laid by Julius II., Bramante was the architect, till 1514. Giuliano da San Gallo, till 1518. Raphael, with the aged Fra Giocondo da Verona as his adviser, until 1520. Baldassare Piruzzi, to 1536. Sangallo, to 1546. Michel Angelo, to 1564. Vignola (and Pirro Ligorio) to 1573. Giacomo della Porta, Antonio da San to 1604. Maderno and Giovanni Fontana, to 1629; and Bernini to the completion. See Platner und Bunsen, *Beschreibung der Stadt Rom.* vol. ii.—W.]

Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter), St. Paul's[1] would afford a new theatre for statuaries to exert their genius,[2] and the Abbey would still preserve its general customers, by new recruits of waxen puppets. The towers of the last-mentioned fabric, and the proposed spire, were designed by Sir Christopher.

The Monument. The architect's intention was to erect the statue of Charles II. on the summit, instead of that silly pot of flames;[3] but was overruled, as he often was, by very inferior judgments.

fusion. In 1673, Wren submitted his favourite plan for the new St. Paul's. It was a perfect square, with quarter circle angles, and a nave projecting towards the portico. Dimensions of the intended church:—Height, 300 feet; length, 430; breadth, 300; portico, octostyle, 8½ diameter, length 100, height 45. The cupola was not to rise from a rotunda, as at present, but supported by small buttresses. Plates of the plan and elevation have been published, and a model is still shown at St. Paul's. James II. (then Duke of York) is said to have caused the rejection of this first plan, because it did not admit of side chapels, as usual in the churches on the continent.—D.

[1] Since the year 1798, the monuments voted by Parliament in honour of military and naval commanders, and others by private subscription, have been erected in St. Paul's cathedral. The groups and statues occupy the ground floor, and the bas-reliefs are placed within the panels. The talents of most of our modern schools of sculpture are here exhibited. In several able, but severe criticisms, it has been remarked, "that the extreme difficulty of allegorizing in marble, obviously and intelligibly, has not been overcome—that to record history, there should be an attempt at historical accuracy;" and they complain "of the redundancy of Britannias, Fames, Victories, and Lions, which are multiplied, but not varied." He must be an artist of real genius, who can obviate all this by an unobjectionable invention. Exoriare aliquis!—D.

[2] Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St. Paul's with pictures, by their own hands and at their own expense; but the generous design was quashed by a late prelate—a memorable absurdity, that at an era in which the Romish faith received toleration from the government, its more harmless decorations should be proscribed!

Dr. Newton, Bishop of Bristol and Dean of St. Paul's, was a lover of the arts, and had collected many valuable pictures. He suggested to Reynolds and West his wish, that his cathedral should be decorated with painting; and they promised each to contribute one, with a view to more by other artists. An unexpected opposition was made to this proposal by Terrick, Bishop of London, and Cornwallis, Archbishop of Canterbury, as guardians of the fabric; and it was so powerful as entirely to defeat the scheme, notwithstanding that the Royal Academy, by their president, made an application to Dr. Newton, in 1773, that "the art of painting would never grow up to maturity and perfection, unless it were introduced into churches, as in foreign countries;" and six of them offered to contribute pictures. (*Bp. Newton's Anecdotes*, prefixed to his works, 4to. pp. 105—109. *Northcote's Life of Sir J. Reynolds*, 8vo, vol. i. p. 312.) West and Barry were not less zealous in this cause.—D.

[3] He says in a letter, that he hopes to find a man who will cast a statue of

The theatre in Drury-lane; and the old theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the *Parentalia*. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by Parliament for a tomb for his father![1]

Many drawings by Sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.[2]

The Medallists in this reign lie in a narrow compass, but were not the worst artists.

Charles II. 15 feet high, for 1,000*l.* The Monument rises 202 feet from the ground, 50 feet higher than the Antonine at Rome.—D.

[1] "The House of Commons, on January 29, 1678, voted the sum of 70,000*l.* for a solemn funeral of King Charles I. and to erect a monument to the said Prince of glorious memory; the said sum to be raised by a two months' tax, to begin at the expiration of the present tax for building ships."—*Echard's Hist. Engl.* vol. iii. p. 441.

The original designs and estimates for this building, on the site of Wolsey's tomb-house, in the castle of Windsor, are preserved in Sir Christopher's own hand, in the second volume of his MSS. now in the library of All Souls-college, Oxford, numbered 89. They are inscribed by the architect, "Mausoleum Divi Caroli Regii-Martyris, excogitatum A. S. 1678, de mandato serenissimi regis Caroli Secundi consentaneo cum votivis inferioris Domûs Parliamenti suffragiis ut (*eheu conditionem temporum,*) nondum extructum." The design bears a great resemblance to the Radcliffe library, excepting in the basement story; and that the columns are not coupled. The estimated expense was 43,633*l.* 2*s.*, of which the monument itself, to be executed in bronze, gilt, brass, and marble, by Grinling Gibbons, would have been 8,200*l.* The circumstances which occasioned a total dereliction of the plan have been scrutinized in a MS. in the British Museum *Add. Catalogue*, No. 5306, too long for transcription. The account and pretended justification given by Clarendon are strongly reprehended, (*Hist. Rebellion*, vol. v. p. 360, 8vo.) as "a tissue of falsehood woven by the noble author into a faint tissue of truth, which exhibits to posterity a melancholy instance of the weakness of human virtue." In fact, the money was applied to the king's *private purposes*. Since the publication of Evelyn's *Diary*, no doubt can remain. "1662. We dined at Windsor, and saw the chapel of St. George, where they have laid the blessed martyr K. Charles *in the vaulte just before the altar*." This was well known in 1662; but in 1678, says Clarendon "the persons sent to examine, from the alterations which were begun to be made, had their memories so perplexed, that they could not satisfy themselves, in what place or part of the church the royal body was interred; and upon their giving this account to the King, the thought was laid aside, and the reason communicated to very few, for the better *discountenancing farther inquiry*." Yet Evelyn was then alive, and a great frequenter of the court, and of *him* they did not inquire.

Sir H. Halford was present at the opening of the vault, as Evelyn had pointed out, where the royal corpse was found, remaining in the same state in which it had been deposited. He published *An Account of the Opening of the Coffin of K. Charles I. in the vault of K. Henry VIII. in St. George's-chapel, Windsor*, April 1, 1813, *by Sir Henry Halford, Bart.* 4*to.*, in which are given extracts from Clarendon, and Sir T. Herbert's account of the funeral from Wood's *Athen. Oxon.* vol. ii. p. 393.—D.

[2] After the death of Stephen Wren, the great architect's son, his MSS. which were very numerous, were dispersed. Many, and among them some of the most interesting, had been purchased by the late Judge Blackstone, who presented them

## THE ROTIERS,[1]

were a family of medallists. The father, a goldsmith and a banker, assisted Charles II. with money during his exile, in return for which the king promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip, the third brother, came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name or initials on any of our medals![2] and he it was, I believe, who, being in love with the fair Mrs. Stuart, Duchess of Richmond,[3] represented her likeness, under the form of Britannia, on the reverse of a large medal with the king's head.[4] Simon, discontent, with some reason, at the preference of such inferior performers, made the famous[5] crown-piece, which, though it

to All Souls-college, of which he had been a fellow. They had been subsequently mounted and bound in three very large folio volumes. In the first are 110 designs and sketches; in the second 109; and in the third 51; so great a treasure will be now preserved. In vol. ii. No. 102, is a general plan for a house for the Duke of Norfolk, on the site of Arundel-house. After the fire of London, Wren was for some time engaged with Hooke for the renovation of the city. His plans were formed upon the soundest principles, and with the best judgment, with respect to its uniformity and convenience. The demon of private interest rendered all his labour vain, and his visions of magnificence existed only in his designs.

When the city was *actually rebuilt*, the Gazette of January, 1675, advertises "A new Map of London, as it is new built, very plainly shewing the streets, lanes, allies, courts, churches, halls, and other remarkable places. On one sheet of Atlas paper, price one shilling."—D.

[1] See vol. i.

[2] Unless a medal which I have mentioned in the first volume of this work was executed by Norbert.

[3] V. *Evelyn*, pp. 27 and 137.

[4] "1666. At my goldsmith's did observe the King's new medal, when in little, there is Mrs. Stewart's face, as plain as ever I saw any thing in my life; and a pretty thing it is, that she should choose her face to represent Britannia with." Pepys' *Diary*.—D.

[5] Simon's pattern crown as presented to Charles II. "Carolus II. Dei Gratiâ. *Reverse*, Magn. Brit. Franc. et Hibern. Rex. Inscribed on the rim.

"Thomas Simon most humbly prays your majesty to compare this his trialpiece

did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably together. It was more than they themselves did. John had three sons, the eldest of which he lost, but James and Norbert being much employed by him, their uncles grew jealous and left England; Joseph going to France, Philip to Flanders, where each being entertained by the respective governments, the three brothers were at the same time in the service of three kings, of England, France, and Spain.[1] James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father

with the Dutch; and if more truly drawn and embossed, more gracefully ordered, or more accurately engraven, to relieve him."—D.

[1] The reader, especially if he be a collector of medals, will not object to a list of acknowledged accuracy of medals by the Rotiers, extracted from Pepys' *Memoirs*, with the several sums for which they were offered to him, by Mr. Slingsby of the Mint, 1687.

| | DESIGNS. | PRICE. | LEGENDS. |
|---|---|---|---|
| | | £ s. d. | |
| 1 | The Great Britannia . . . . | 4 10 0 | Felicitas Britanniæ. |
| 2 | James, Duke of York . . . . | 3 14 0 | Non minor in terris. |
| 3 | Charles II. for the General Hospital . . . . . | 3 12 0 | Institutor Augustus. |
| 4 | Carolus de Montrée, Belgiæ, et Burgundiæ Gubernator . . | 3 2 0 | |
| 5 | The New Britannia . . . . | 2 3 0 | Nullum Numen abest. |
| 6 | James, Duke of York . . . . | 2 3 0 | Genus Antiquum. |
| 7 | John, Duke of Lauderdale . . | 2 5 0 | Consilio et animis. |
| 8 | The King, for the Fire-Ships . | 1 19 0 | Pro talibus ausis. |
| 9 | The King, Ph. Rotier, sc. . . | 1 17 0 | Religionis reformatæ Protectori. |
| 10 | Colonel Strangways . . . . | 1 17 0 | Decus adversa dederunt. |
| 11 | Laud, Archbishop of Canterbury | 1 15 0 | Caroli Præcursor. |
| 12 | The same (smaller) . . . . | 1 15 0 | |
| 13 | The King, for Bruges . . . . | 1 9 0 | Redeant commercia Flandris. |
| 14 | The First Britannia . . . . | 1 9 0 | Favente Deo. |
| 15 | The King with the Fire-Ships . | 1 8 0 | Pro talibus ausis. |
| 16 | The King, for new inventions for Fortifications . . . . | 1 7 0 | |
| 17 | The King, with his arms. . . | 1 4 0 | |
| 18 | The King on one side, and the Queen on the other . . . . | 0 18 0 | |
| 19 | The King of Spain . . . . . | 0 18 0 | Flandriæ Ostendæ. |
| 20 | The Queen Dowager, as St. Catherine . . . . . | 0 18 0 | Pietate insignis. |
| 21 | Another . . . . . | 0 18 0 | |
| 22 | King of Sweden's Inauguration, May 29, 1671 . . . . . | 0 18 0 | |
| 23 | The King and Queen . . . . | 0 16 0 | Diffusus in orbe Britannus. |
| 24 | The same, smaller . . . . | 0 10 0 | |
| 25 | Sir Samuel Moreland . . . . | 0 10 0 | |
| | Total . . | 43 0 0 | D. |

remained working for the crown till the Revolution, when, though offered to be continued in his post, no solicitation could prevail on John, the father, to work for King William. This rendering him obnoxious, and there being suspicions[1] of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and Lord Lucas, who commanded there, made him so uneasy that he was glad to quit his habitation. He was rich and very infirm, labouring under the stone and gravel, additional reasons for his retiring. He took a house in Red-lion-square. Norbert, less difficult, executed some things for the government, particularly,[2] as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the king's and queen's heads on different sides, with a rose, a ship, &c.; but in 1694 it was resolved that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint. Some penetrating eyes thought they discovered a Satyr's head couched in the king's. This made much noise, and gave rise to a report that King James was in England, and lay concealed in Rotier's house, in the Tower. Norbert, on these dissatisfactions, left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV., where, whatever had been

[1] There are many evidences that these and other suspicions were not ill-founded. Rotier was believed to have both coined and furnished dies for coining money, I suppose with the stamp and for the service of King James. Smith, in his *Memoirs of Secret Service*, mentions his information and discovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January 1695. In the journals of the House of Commons, vol. xi. p. 686, is a report from the committee to examine what dies were gone out of the Tower, and by what means. From that report it appears that Rotier would not suffer Captain Harris, the patent-officer, to enter the house where the dies were kept: that one Ware made a press for White, then under sentence of condemnation, who told Ware he could have dies from Rotier when he pleased; that Rotier, who was a Catholic, kept an Irish priest in his house, and that the Lord Lucas, governor of the Tower, had complained that the Tower was not safe whilst so many papists were entertained in Rotier's house. It appears too, from the journal of Henry, Earl of Clarendon, that when his lordship, who, by his own account, had dealt with the most disaffected persons, was committed to the Tower, in 1690, he asked Lord Lucas to let Rotier come to him, which the governor would not suffer him to do alone, because he was a papist. Lord Clarendon most probably had another reason for desiring Rotier's company.

[2] He and his brother James struck a medal of King William alone in 1693, which was advertised, with another by them of Charles I.

[3] I remember such a vision about the first halfpenny of the late King George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived King William. A medal being ordered of the new queen, Harris, a player, who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations, whence two of them arrived, hoping to be employed. One of them modelled the face of Sir Hans Sloane, and struck a silver medal of the Duke of Beaufort; but not meeting with success, they returned. This entire account, Vertue received in 1745, from two surviving sisters of Norbert Rotier Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of Duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Danish admiral, in the reign of King James. A cornelian seal, with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph there is a print, while he was in the service of the French king, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

——— DU FOUR.

Nothing is known of his hand, but a silver medal of Lord Berkeley's head in a peruke, reverse his arms, 16 36. Du Four f.

## GEORGE BOWER,

probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the queen's head on the reverse. G. Bower f.

Another on the Duke of York's shipwreck.—*V. Evelyn.*

Another of James, as king, and one of his queen, rather smaller.

Medals of the Dukes of Albemarle, Ormond, and Lauderdale, and of the Earl of Shaftesbury. This last is one of Bower's best works.

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### REMARKS.

Considering the art of Sculpture retrospectively, as it was left in the reign of Charles I., we may examine the variation, or excellence, which it had gained before the Revolution. Two artists only have attained to any degree of celebrity, who were Gibbons and Cibber; both of them, if not of foreign birth,[1] originally educated under Dutch sculptors, and having learned nothing in the schools of Italy or France. The demand for sculpture, during the whole of this period, was chiefly, if it may not be said generally, confined to architecture, both for bas-reliefs affixed to pediments, and to internal decoration of apartments. In the last-mentioned branch of the art, Gibbons reached to a perfection which is still allowed to be truly astonishing, and greatly to excel the choicest *boisseries* by Gougeon and other French artists, in the sixteenth century. Gibbons' talent likewise for casting bronze, although he was rarely called upon to practise it, will claim no inferior share of merit. Cibber, in his figures at Bethlem-hospital, exerted an original vigour of mind, and perhaps exhausted his powers; and they were the earliest specimen in England, which had discovered so much talent. Yet, his other works, in a considerable number, are sunk into oblivion, or never inquired after with any interest. The taste and execution of the sepulchral monuments are positively contemptible.

At the same time, architecture had made sure advances towards perfection, and the genius of Wren had eclipsed every other name. He reigned in his native country, during a professional life of very unusual extent, without a rival, and beyond example. Added to his singular knowledge and geometrical skill, he had a true discriminative sense of the picturesque, which presents itself in the contours of all his buildings. There are nevertheless certain critics who do not allow him unqualified taste, in the distribution of parts with strict relation to each other, and of ornaments, in his most celebrated designs.

The primary subject of the criticisms by foreign authors is his new cathedral of St. Paul. Inigo did not use coupled columns. Raphael introduced those of the Doric order, in the Caffarelli (now Stoppani) palace at Rome, and Perrault, in the Louvre.[2] Wren found it necessary to extend the intercolumniation which gives more space for windows and doors, obtained by this arrangement, without sacrificing any principle of fitness or propriety. It is objected, that the summit of the arcade is elevated, as in the Temple of Peace at Rome, above the capitals and pilasters, for the whole height of the architrave, and half the frieze; and they inquire, Why is the surface of the cupola made into an imperfect cone,

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[1] [See note, p. 168.—W.]

[2] [The columns of Perrault's façade, built in 1666, are coupled, and are of the Corinthian order.—W.]

which throws the pilasters out of their upright, and forces them to lean towards the centre? Similar errors, they say, are not seen in the rival temple of St. Peter.

When Wren visited France, the naves of St. Roche in Paris, and of the cathedral at Cambray, had been recently finished; the arcades of both are continued on the same plan as that above mentioned. These might possibly have suggested that idea.

That the elevation is divided into two orders, instead of being one only, it is now known, was not from the choice of the great architect, but from compulsive circumstances which he could not control.

Of his small buildings, the Ashmole Museum, at Oxford, is the most elegant and symmetrical. With regard to palaces or large houses, they may be unnoticed, without injury to his fame. Indeed, several of the nobility, whose mansions had been burned down or dilapidated during the civil war, were in many instances desirous of restoring them by new edifices; and followed the French designs in saloons, spacious staircases, and rooms *en suite*. The external architecture, notwithstanding the almost infinite perforation by long and narrow windows, was yet heavy, unbroken by pediments or porticos. Burleigh-on-the-hill; Clarendon-house, Piccadilly; Nottingham-castle; and Holm Lacy, Herefordshire, were some, among many similar instances.—D.

ST. STEPHEN'S, WALBROOK.

## CHAPTER XIV.

ARTISTS IN THE REIGN OF JAMES II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James: such as may peculiarly be ascribed to his short period, I shall recapitulate.

### WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted still-life, dead fowl, &c.; while in Italy he composed two pictures, sold in Andrew Hay's sale, representing bas-reliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprising manner. His name and the date 1679 were on them. On another was the year 1689; for which reason I have placed him between the periods. He worked very cheap, and died here.

### JACQUES ROUSSEAU,[1]

of Paris, studied first under Swanevelt, who had married one of his relations, and then improved himself by a journey to Italy, practising solely in perspective, architecture, and landscape. On his return home he was employed at Marly; but being a Protestant, he quitted his work on the persecution of his brethren, and retired to Switzerland. Louis invited him back; he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Switzerland, he went to Holland, whence he

1. *V.* Graham's *English School.*

was invited over by Ralph, Duke of Montagu, to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1,500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a-year. He received it but two years,[1] dying in Soho-square at the age of sixty-eight, about 1694. Some of his picture, both in landscape and architecture, are over doors at Hampton-court; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers, the refugees. Lord Burlington had a portrait of him by Le Fevre.

## CHARLES DE LA FOSSE,

(1640—1716,)

a name little known in England, but of great celebrity in France. The author of the *Abrégé* calls him, *Un des plus grans coloristes de l'école Françoise.*[2] He might be so, and not very excellent; colouring is the point in which their best masters have failed. La Fosse was invited to England by the Duke of Montagu, mentioned in the preceding article, and painted two ceilings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author

[1] He was buried in St. Anne's.

[2] He was selected upon that account to paint the cupola of the Invalides, at Paris.—D.

says that King William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmentiere assisted La Fosse in laying the dead colours for him in his works at Montagu-house. La Fosse, who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

## N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a staircase at the Lord Tyrconnel's, in Arlington-street, now demolished, and a ceiling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

## WILLIAM DE KEISAR,[1]

of Antwerp, was bred a jeweller, in which profession he became very eminent; but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practising miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham, that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs, in imitation of Vergazon, and that he worked some time with Loten, the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to Lord Melfort,[2] then in favour

[1] [Keyser. Immerzeel says he died at London, in 1670; 1690 is probably meant.—W.]

[2] Evelyn (vol. ii.) notices Lord Melfort's collection. John Drummond, created Earl of Melfort in 1687, was secretary of state to James II., and was attainted in

with King James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him; and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst—the Revolution happened; Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of forty-five, in four or five years after the Revolution. He left a daughter, whom he had taken great pains to instruct in his favourite study, and with success. She painted small portraits in oil, and copied well; but marrying one Mr. Humble, a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December, 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the Queen Dowager's chapel, at Somerset house, and his own head, in water-colours, by himself.

## [NICHOLAS] LARGILLIERE,

(1656—1746,)

a French portrait-painter,[1] was in England in this reign, but went away on the Revolution. He drew the king and queen, Sir John Warner, his daughter and grand-daughter, and Vander Meulen and Sybrecht, the painters.[2] Vertue

1695. He had made a collection of paintings with judgment and taste, which were then seized, and sold by King William's government. Among *Sir Wm. Musgrave's MSS.*, New Catal. No. 5755, is a list of them, and the prices they produced, amounting to 813*l.* 5*s.* George Boleyne, Viscount Rochfort, by Holbein, was valued at 12*l.*, and Prince Rupert, by Dobson, at 20*l.*: a proof of the estimation of those masters at that period. The famous Duke of Ormond first made a collection of paintings in Ireland, of any value or merit, and which was afterwards dispersed.—D.

[1] His portrait by himself in the Louvre Gallery. The Duchess of Orleans, Charles II.'s sister, is at Dunham Massey, Cheshire.—D.

[2] The author of the *Abrégé* gives some interesting anecdotes of *Largilliere*, tom. ii. p. 247. "He came to England, at eighteen years of age, and was employed by Lely to repair and repaint parts of some of the pictures in the collection at Windsor. Charles II, saw a picture of a sleeping Cupid, of which Largilliere had repainted the legs. He appeared before the king, who said, *in French*, to the

mentions a small piece (about two feet and a half high), highly finished, by him, representing himself, his wife, and two children. The painter is standing, and leans on a pedestal; his wife is sitting; one of the children stands, the other sits, playing with fruit and flowers; there is a peacock, and a landscape behind them. His son was a counsellor of the Chatelet, at Paris, and one of the commissaries at war, in the new Brisac. He wrote for the Opera Comique and the Foire.[1]

## JOHN SYBRECHT,[2]

(1630—1703,)

of Antwerp, painted landscapes, and had studied the views on the Rhine his drawings of which in water-colours are

lords in waiting, "Regardez cet enfant, on ne croiroit jamais, si on ne le voyoit, car ce n'est qu'un enfant." The king demanded an original from him, and he presented three which were sufficient to procure for him the royal patronage; but he soon quitted England, and settling himself at Paris, he painted there two large pictures for the Hotel de Ville. 1. The entertainment given to Louis XIV. and his court, by the city, 1687. 2 The marriage ceremony of the Duke de Bourgogne to Adelaide de Savoye. James II. invited him to London, where he painted the king, in armour, with an immense wig and feathers on his helmet, placed near him; and the queen with a profusion of lace and brocade. It appears that he returned to Paris; and afterwards, in consequence of the great price offered by the English nobility, he was induced to come once more to England, where he found all the painters in open hostility, and therefore he soon sought his own country. "Ce fut son troisiéme et dernier voyage en Angleterre." His pictures have an extraordinary air of nature, and a freshness of colouring scarcely inferior to Vandyck. Having lived ninety years, he is said to have painted 1,500 pictures, including some of large dimensions.—D.

[1] *Dict. des Théatres*, iii. 260.

[2] Vertue saw a picture at the Duke of Portland's by this master, on which he wrote his name, J. Siberechts, 1676. I have writ it as it is commonly spelt, to prevent confusion.

*Seipse. pinx.* *S. Freeman. sc.*

HENRY TILSON.

more common than his pictures. The Duke of Buckingham, returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. In 1686 he made several views of Chatsworth. At Newstead-abbey, Lord Byron's, are two pieces by this hand; the first, a landscape, in the style of Rubens's school; the other, which is better, a prospect of Longleat, not unlike the manner of Wouverman. Sybrecht died in 1703, aged seventy-three, and was buried in St. James's.

## HENRY TILSON

was grandson of Henry Tilson, Bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under Sir Peter Lely, after whose death he went to Italy, in company with Dahl, and stayed seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses, and shot himself at the age of thirty-six.[1] He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand, leaning on a bust. Behind it was written, H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister, and himself. Dahl gave Tilson his own picture, inscribed behind, "Memoria per mio caro amico Henrico Tilson fatto in Roma 1686."

## ——— FANCATI,

an Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Dr. George Clarke, of Oxford.

## THOMAS BENIERE,

a young statuary, who flourished in this reign, was born in England, of French parents, in 1663. His models and

[1] While at Rome he copied from Carracci, Correggio, and Titian, in crayons, with great success. He destroyed himself from a disappointment in love.—D.

small works in marble are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble, from the life, for two guineas. He lived and died near Fleet-ditch, in 1693.

——— QUELLIN,

eldest son of a good statuary at Antwerp, settled here, and was concerned in several works, which, by the only specimen Vertue mentions, I should think were very indifferent, for he carved Mr. Thynne's monument in Westminster-abbey.[1] He lived in a large old house in Tower-street, St. Giles's, near the Seven Dials, and died at the age of thirty-three. His widow married Van Ost, of Mechlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzic, and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called *The Art of Painting*, by Marshal Smith, second edit. fol. 1693, mention is made of William de Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England; for, recapitulating some of this man's works, the author specifies "a Magdalen, or the Lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted, and engraved by William de Ryck, 1684, and dedicated to a bishop of Antwerp.

THOMAS EAST

was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

[1] He was the son of Artus Quellin, of a family of great eminence both for sculpture and painting, settled at Antwerp.—D.

## REMARKS

ON THE COSTUME AND VARIATION OF DRESS, BY BOTH SEXES, FROM THE BEGINNING OF THE SIXTEENTH TO THE CLOSE OF THE SEVENTEENTH CENTURY.[1]

It is not the Editor's intention to enter at large into a description of the different habiliments which were in usage during the period prescribed, or to copy exactly the observations which are found in Granger upon that subject; they who seek more minute information will find it in his volumes. But it has occurred to him, that there may be some readers who would be gratified by an account, as concise as the subject will admit, of the transitions from one fashion of garb to another, and that such information would enable them to guess accurately respecting the era of any portrait immediately under their view. Particular portraits will be mentioned as examples under the successive reigns.

### *Henry VIII.* 1509—1547.

The head principally attracts our notice. No material alteration had taken place since the reigns of Edward IV. and Henry VII. The round cap or bonnet of velvet had a single jewel in front, with the beard shaven, and the hair polled closely. Early in this reign the cap was enlarged and had several jewels as aigrets, being covered on the top with a pendant feather of ostrich or down. Purfled bodice, or doublet and sleeves, with studded jewels or embroidered gold. A heavy gold chain, with a circular rose or jewel attached to it As the king grew corpulent, his courtiers stuffed out every part of the male dress with bombast or cotton wool, that they might emulate the royal bulk. The hair cut very short, and the beard close. That of C. Brandon, Duke of Suffolk, was clipped square in the shape of a pantile. Sir T. More, and Cromwell, Earl of Essex, wore a loose gown, with very broad fur, and a chain of gold with a rose or portcullis. Thomas, Duke of Norfolk, has a close unornamented cap of black velvet; a richly ornamented dagger was placed in the girdle.

The ladies had a coiffeur composed of a narrow roll of false hair, of a chestnut colour, inclosed within an angular framework of metal, with pearls and jewels; the hair behind being inclosed in a peaked bag of velvet. Anne Boleyne relinquished this mode for a flat velvet cap, enriched with many jewels, and a single plume hanging down on the right side. A gold necklace, and another much broader and highly chased above the bosom. Very full purfled or slashed sleeves, fastened closely to the wrists. Jane Seymour has her coiffeur, having a double row of pearls of a circular shape, with the natural hair parted over the forehead.

### *Edward VI. Philip and Mary.* 1547—1558.

The headdress of men, during the first-mentioned reign, was remarkable for a plain cap of velvet, placed diagonally, and ornamented with a jewel, and a very large ostrich feather. The hair polled, the whiskers and beard full; a small ruffle round the neck; the gown furred with sables in front, and round the armholes, above the elbows. Such is the costume of the Protector, and his brother, T. Lord Seymour, and was usual among the nobility.

The attire of the ladies was particularly plain, and the bosom entirely concealed by drapery. Indeed, concealment of the skin appears to have been the intention of the whole female attire. Philip of Spain, upon his marriage, intro-

[1] [The reader will find this subject treated more largely in Planché's *History of British Costume*, 1847.—W.]

duced a richer style of dress. He brought in the close ruff, with the doublet exactly fitted under the chin, and the short Spanish cloak. In his own portraits he is always drawn in steel-plated armour, very richly inlaid and damasked with gold. The English gentry had not varied their fashion before the succeeding reign ; but the ladies indulged in a greater splendour of jewels set off by velvet, cloth of gold, and furs. The petticoat called a "farthingale," was then imported from Spain.

*Queen Elizabeth and James I.* 1558—1603.

The plaited linen or cambric round the neck and wrists was first called a "ruffle," the diminutive of ruff, which under the auspices of the virgin queen grew to its full size and capacity. The art of starching them was first brought from Flanders, as the ruff would not support itself after having been once washed. The royal coachman, in 1564, was Guillim Boenen, whose wife starched for the queen and her court, and taught the art to young ladies, for a high gratuity. The gorgets, piccadillies, and whisks, (all of them nearly alike,) were applied to the neck, to support the ruffs. When introduced, they were plain folds, and formed with poking-sticks, especially for men ; they soon became very complicated, and were fringed with fine lace. They flourished for nearly a century, for both sexes. The queen's wardrobe has been already adverted to (vol. i.) It would be impracticable to particularize the inexhaustible caprice by which she personally regulated her dress ; but she did not encourage rivalry or imitation in the ladies of her court. The general fashion was nearly stationary. The noblemen wore very rich doublets, and cloaks trimmed with fur ; and the drawers, which were full, were cut off above the knees, which, with the legs, were covered with tightly fitted hose. Swords were in use, but their length was prescribed.

The fashions of the early part of this reign were formed upon the model of the French court. Sir Walter Raleigh, who was a beau, is portrayed with an embroidered sash, tied in a very large bow, above the right shoulder. Her favourite, Essex, has a peaked beard, a large ruff, richly laced, and a plain cloak. The beard and whiskers were universal, and sometimes divided into two points, but those not long. As to the national dress, or that of individuals of rank, the vest and close sleeves were usually made of silk damask, under hanging sleeves embroidered with gold, and trunk hose of considerable dimensions. The ruff was deep, plain, and quilled, and not divided, excepting to admit the pointed beard. The ladies, towards the close of this reign, had stays or bodices of disproportionate length, and round farthingales, as observable in the progress to Theobalds.

*James*, from his connexion with Spain, was partial to the habit of that country, generally of black, which gives to all the male portraits of that age a very sombre air. Otherwise no great alteration had taken place. A hat with a very high conical crown came into vogue, and was ornamented with a hatband of twisted silk, upon which they who possessed them placed jewels. The Spanish rapier was likewise used. The enormous trunk hose were stuffed with horsehair to a ridiculous size. The ladies had the neck closely enveloped in a small plain ruff ; more frequently the bosom was much exposed, but decorated with a profusion of pearls, in strings and rows.

*Charles I.* 1625—1648.

A few years after his accession, the English dress assumed a different character, much more dignified and picturesque. The hair was more flowing, the beard and whisker formed a triangle, with the mouth in the centre. The ruff was large, deeply laced, and falling from the neck. The vest and cloak of the richest velvet or silk damask ; the doublet came low down over the wrist ; the

breeches were short, not covering the knees; with boots of thin Spanish leather, having very wide tops, filled with bows of riband. This description is taken from two portraits, of Charles and his favourite Buckingham. Soon afterward the hair was worn extremely full and delicately curled, like the wig, soon to be introduced. A single lock was cherished to grow very long, which having had a bow of narrow riband tied to it by the hand of some fair lady, was called a *love lock*. The ruff had now a silk string and tassel falling on the breast, and at the next variation, had given place to the broad and rich turn-down collar. The hat, usually turned up on one side, was broad and flapping, with one ostrich feather of the largest kind. In no era has the costume of that of Charles I. been exceeded in richness and propriety. Representations of silk, satin and velvet, attain almost to reality, under the magic touches of Rubens and Vandyck. Upon the breaking out of the civil war, armour composed of steel plates and leather became necessary to those who served in either party. Men's portraits are so drawn very generally, though sometimes with the cuirass only. Of the ladies, the habiliments had more elegance than splendour. The nuptial medal of the beauteous Queen Henrietta, had (as described by Evelyn) "about her shoulders a band or gorget standing up like a fan." Round feather fans had long been an appendage to complete dress. Very soon afterwards the limp ruff, falling on the shoulders, with deep and scalloped point lace, obtained universal use. The hair was crisped into "hyacinthine curls," as Milton describes them, surrounding the countenance most gracefully. If the highest degree of beauty was almost destroyed by the hideous headdress, common in the reign of Henry VIII., the very least was improved by this arrangement of the hair. A plain fillet or a knot of flowers was the sole additional ornament. The waist had a short bodice, and the arms with full ruffles were exposed to the elbows. Pearl necklaces and bracelets were rarely omitted.

In proof of these observations, the portraits of William (afterwards) Duke of Bedford, at Woburn; Queen Henrietta, in the king's collection, and the "Beauties at Petworth," afford an ample confirmation.

### *The Republic.* 1648—1660.

The Puritans disdained all ornament of the person, and even restrained the ladies from it. They thought that the straitness and stiffness of their morals and opinions would be best demonstrated by their dress. It was, indeed, most accordant. A long vest and cloak of black or some other grave colour, with a large collar of plain linen called a "turnover," and a broad band, with the hair closely cropped, distinguished the men of every rank; and the ladies equally excluded lace, jewels and braided locks. What a contrast to the immediately preceding age! but such was intended. To deviate from it, was "vanity of vanities," and called down the anathema of their elders.

### *Charles and James II.* 1660—1688.

The first appearance of Charles in England, after his restoration, must have filled the eyes of his good people with a certain degree of astonishment. He was shaven, but with very large whiskers, and his head was covered by a peruke of thick black hair, resting below the shoulders; but the whiskers were soon abandoned; and the wig, adapted to the complexion, had assumed a more graceful form. The coat was long and strait, with buttons from the top to the bottom, and the pockets so low, as scarcely to be reached by the fingers. The waistcoat had large flaps with pockets likewise, much more easily used. Sword belts made of cloth embroidered, and extremely broad, were commonly worn at court. Large laced ruffles, loose at the wrists, with Holland sleeves. By the adoption of these enormous perukes, which entirely covered the shoulders both before and behind, the band was superseded, and the richly-laced cravat

assumed its place, as a fashion of equal duration with ruffs, then become obsolete. The military cocked hat, with feathers at the corners, became common.

In this prevalence of luxury and the unrestrained manners of the court of Charles II., the dress of the ladies was strongly characteristic. All the effect of which lace and brocade can be rendered capable was displayed in female habits, and beauty and splendour were combined to fascinate the age. Fashions were more fantastic and frequently changed, but that of the headdress much less so than others. The pearl necklace was retained. Lace *alone* fringed the bosom, which was freely displayed. Of the hair, infinite care was taken to dispose it, so as to represent the tendrils of the vine over the forehead, and the clusters in the locks which hung around the face. Green silk stockings with gold embroidered clocks, assisted the charms of many a beauty, upon the authority of Grammont's *Mémoires*. Notwithstanding this rich style of dress, Lely rejected it, in many instances; particularly in his beauties at Windsor; and produced grace by draperies of a more flowing form, in which he could indulge his own imagination and taste.

With small exception, the costume of the latter part of this reign was continued through that of James II. The Editor has been thus led into a recapitulation, and perhaps too long a digression, from the hope that it may communicate definite ideas of the costume peculiar to each period, and that it may assist in fixing portraits, with identification and truth. A knowledge of the successive style of dress is not less necessary to chronological precision, than that of the particular master, without more positive evidence, according to the time in which the individual is known to have lived.—D.

## CHAPTER XV.

PAINTERS IN THE REIGN OF KING WILLIAM.

This prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed its preservation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis XIV.; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottoes for the medals that recorded them; and though my Lord Halifax promised[1] him that his wound in the battle of the Boyne

"Should run for ever purple in our looms,"

his majesty certainly did not bespeak a single suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world; and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help

[1] It has been observed that I have misquoted Lord Halifax, who does not promise King William an immortality in tapestry for his wound, but tells him, the French would have flattered him in that manner. It is very true: I mistook, quoting only by memory, and happily not being very accurately read in so indifferent an author. The true reading is but more applicable to my purpose. Whoever delights in such piddling criticisms, and is afterwards capable of reasoning from a passage when he has rectified it, may amuse himself in setting this right. I leave the passage wrong as it stood at first, in charity to such commentators.

seeing was conferred a little for his own sake. Reserved, unsociable, ill in his health, and soured by his situation, he sought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no monument of his taste; it seems erected in emulation of what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

> —— "Great Nassau to Kneller's hand decreed
> To fix him graceful on the bounding steed."

In general I believe his majesty patronized neither painters nor poets,[1] though he was happy in the latter; but the case is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither. You must address yourself to a painter, if you wish to be flattered—a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the king: the good queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not choose to be a fond husband. A few men of genius flourished in their time, of whom the chief was

## SIR GODFREY KNELLER,

(1648—1723,)

a man lessened by his own reputation as he chose to make it subservient to his fortune.[2] Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the highest vanity with the most consummate negligence of character—at least, where he offered one picture to fame, he sacrificed twenty to lucre; and he met with customers of so little judgment, that they were fond of being painted

[1] King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, "I think you was a major-general in the French service."

[2] The author of the *Abrégé* says that Kneller preferred portrait-painting for this reason: "Painters of history," said he, "make the dead live, and do not begin to live themselves till they are dead. I paint the living, and they make me live."

Seipse, pinxt. J.H. Robinson, sc.

SIR GODFREY KNELLER.

by a man who would gladly have disowned his works the moment they were paid for. Ten sovereigns[1] sat to him; not one of them discovered that he was fit for more than preserving their likeness. We, however, who see King William, the Czar Peter, Marlborough, Newton,[2] Dryden, Godolphin, Somers, the Duchess of Grafton, Lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits; perhaps the treasure is greater, than if he had decorated the chambers of Hampton-Court with the wars of Æneas or the enchanted palace of Armida. And when one considers how seldom great masters are worthily employed, it is better to have real portraits, than Madonnas without end. My opinion of what Sir Godfrey's genius could have produced, must not be judged by the historic picture of King William in the palace just mentioned: it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle. In the large piece, it is the king riding in triumph, with his usual phlegm. Of all his works, Sir Godfrey was most proud of the converted Chinese[3] at Windsor; but his por-

[1] Charles II. James II. and his queen; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the Emperor Charles VI. For the last portrait, Leopold created Kneller knight of the Roman empire; by Anne he was made a gentleman of the privy-chamber, and by the University of Oxford a doctor. When he had finished the picture of Louis XIV. that prince asked him what mark of his esteem would be most agreeable to him? He answered modestly and genteelly that if his majesty would bestow a quarter of an hour on him, that he might make a drawing of his head for himself, he should think it the highest honour he could possibly receive. The king complied, and the painter drew him on grey paper with black and red chalk heightened with white.

[2] The portrait of Newton is at Petworth. He is represented as sitting, and leaning on a pedestal, which is inscribed with part of a sphere. That of Dryden is in his own hair, in a plain folding drapery, holding a wreath of laurel. This portrait was gratuitously done, and was repaid by an epistle, in which the poet indulges his feeling of gratitude, in the following effusion:—

"Such are thy pictures, Kneller! such thy skill,
That nature seems obedient to thy will,
Comes out and meets thy pencil in the draught,
Lives there, and wants but words to speak the thought."

Our language could scarcely supply a higher panegyric.—D.

[3] The Père Couplet, a Jesuit missionary, brought a convert from China. In Lord Clarendon's *Diary* (1687-8), he mentions, "that Couplet and the Chinese, whom he had brought with him into England, had supped with him." The author of the *Abrégé* has absurdly mistaken the Chinese for an African.—"On ne cesse point d'admirer *le beau Nègre*, qui est dans le château de Windsor," tom. iii.—D

trait of Gibbons [1] is superior to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head [2]—a trick unworthy so great a master. His draperies too are so carelessly finished,[3] that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace; the hair admirably disposed, and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and no imagination at all in his compositions. See but a head, it interests you—uncover the rest of the canvas, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing complete. Capable of testing the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What a pity that men of fortune are not blest with such a pen or

[1] Gibbons was very much esteemed both by Lely and Kneller; and this portrait so highly commended, is at Houghton, in a frame of pear-tree wood, exhibiting the happiest effort of his art.—D.

[2] He painted with a degree of expedition which was peculiar to himself; but seldom more than the face and hands. Pieters, Bakker, and Vander Roer, all Flemish, and the Bings, two Brothers, Englishmen, had a constant employment in painting for him wigs, draperies and accompaniments. In some of his portraits, Mongyer and Van Huysum painted both fruits and flowers. Ladies at full length were drawn as standing in a garden, near a flight of steps and balustrade of marble. The French biographer charges him with the meanness of having his pictures copied, and selling them for originals.—D.

[3] He, sometimes, in the haste of finishing, left part of the primed cloth uncoloured. This fault, which in Kneller proceeded from haste and rapaciousness, was affectedly imitated by some of the painters who succeeded him, while his great reputation was still in vogue. Yet with all Sir Godfrey's desire of acquiring riches, he left 500 portraits unfinished—for his customers were not equally ready to pay as to sit. There is an entertaining account of these facts in Rouquet's *State of the Arts in England.*——He bequeathed the profits of them when finished by Edward Bing, to his relict. Will dated 1723.—D.

such a pencil! That a genius must write for a bookseller or paint for an alderman!

Sir Godfrey Kneller was born at Lubeck, about the year 1648. His grandfather[1] had an estate near Hall in Saxony; was surveyor-general of the mines and inspector of Count Mansfeldt's revenues. By his wife, of the family of Crowsen, he had one son, Zachary, educated at Leipsic, and for some time in the service of Gustavus Adolphus's widow. After her death he removed to Lubeck, married, professed architecture, and was chief surveyor to his native city. He left two sons, John Zachary and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquiesced and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue, nor any of his biographers, takes notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar style, nor even at Venice[2] where he resided most and was esteemed and employed by some of the first families, and where he drew Cardinal Bassadonna.

If he caught anything, it was instructions not hints. If I see the least resemblance in his works to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph Carreras, a poet and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of its merit to Tintoret's universal black drapery, to his own afterwards neglected draperies, or to his master Rembrandt's unnatural chiaro-scuro. Latterly Sir Godfrey was thought to give in to the manner of Rubens; I see it nowhere but

[1] *V.* Buckeridge's edition of *De Piles*, and of Graham's *English School* (1754), in which he has inserted a new life of Sir Godfrey, p. 393.

[2] Dryden alludes to his having studied in Italy.

"Great Rome and Venice early did impart
To thee th' examples of their wondrous art."

At Rome he was admitted to the schools of Bernini and Carlo Maratti.—D.

in the sketch of King William's equestrian figure, evidently imitated from Rubens's design of the ceiling for the banqueting-house, which, as I have said in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than Sir Peter Lely. The latter felt his capacity in a memorable instance; Kneller and his brother came to England in 1674 without intending to reside here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh merchant, and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, secretary to the Duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The duke was so charmed, that he engaged the king, his father, to sit to Kneller, at a time that the Duke of York had been promised the king's picture by Lely. Charles, unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely, as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished when Lely's was only dead-coloured. The novelty pleased; yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities, and the likeness. This success fixed Kneller here. The series of his portraits proved the continuance of his reputation.

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favourable to him, and was sitting for his picture for Secretary Pepys, when he received the news that the Prince of Orange was landed.[1]

King William distinguished Kneller still more; for that prince[2] he painted the beauties at Hampton-court, and was

[1] Pepys adds, "that James II. ordered Kneller to proceed, that his good friend Pepys should not be disappointed."—D.

[2] They were painted in his reign, but the thought was the queen's, during one of the king's absences; and contributed much to make her unpopular, as I have heard from the authority of the old Countess of Carlisle, (daughter of Arthur, Earl

knighted by him in 1692, with the additional present of a gold medal and chain worth 300*l.*; and for him Sir Godfrey drew the portrait of the Czar, as for Queen Anne he painted the King of Spain, afterwards Charles VI.; so poor a performance that one would think he felt the fall from Peter to Charles.[1] His works in the gallery of Admirals[2] were done in the same reign, and several of them worthy so noble a memorial. The Kit-cat Club, generally mentioned as a set of wits, in reality the patriots that saved Britain,[3] were Kneller's last works in that reign, and his last public work. He lived to draw George I., was made a baronet by him,[4]

of Essex, who died within these few years, and remembered the event. She added that the famous Lady Dorchester advised the queen against it saying, "Madam, if the King were to ask for the portraits of all the wits in his court, would not the rest think he called them fools?"

The ladies, so distinguished, were—1. Queen Mary, (Wissing.) 2. Carey Fraser, Countess of Peterborough. 3. Catherine Boyle, Countess of Ranelagh. 4. Lady Middleton. 5. Mrs. (Miss) Pitt, afterwards married to Mr. Scrope. 6. Diana Vere, Duchess of St. Albans. 7. Mary Bentinck, Countess of Essex. 8. Mary Compton, Countess of Dorset, 9. Isabella Bennet, Duchess of Grafton. 10. Sarah Jennings, Duchess of Marlborough.

These beautiful portraits are now in a room where King William usually dined in private.—D.

[1] Who can see Kneller's best and worst pictures, without applying to them,—"Ubi bene nemo melius—ubi male, nemo pejus?"—D.

[2] Seven of those heads are by Kneller, the rest by Dahl.——

The half-length portraits of the admirals, at Hampton-court, are—1. Sir John Jennings. 2. Sir John Leake. 3. Sir John Wishart. 4. Sir Stafford Fairbone. 5. George Byng, Viscount Torrington. 6. Sir Thomas Dilke. 7. Edward Russel, Earl of Orford. 8. Sir Charles Wager. 9. Sir Thomas Hopson. 10. Sir George Rooke. 11. George, Prince of Denmark. 12. Sir Cloudesley Shovel. 13. Sir John Munden. 14. John Benbow, Esq. 15. George Churchill, Esq. 16. John Graydon, Esq. 17. Sir William Whetstone. 18. Basil Beaumont, Esq.—D.

[3] The collection of portraits called "THE KIT-CAT CLUB," is that to which Sir Godfrey owes a great celebrity. They were painted for Jacob Tonson, the bookseller, who was at that time their secretary; and by him placed in a room which he had built to receive them, at Barn Elms, Surrey, and in which the meetings of the members were held. It was established in 1703, and consisted of thirty-nine of the most distinguished Whigs. As they were all of them his patrons and friends, Kneller, no longer biased merely by venal considerations, was proud to exert the happiest efforts of his pencil. They are now in the possession of Mr. Baker, of Hill-street, Berkeley-square, or of his representatives. The singular denomination of this club was derived from the tavern of Christopher Cat, a pastry-cook, in King-street, Westminster, where they met upon its institution. The term has been adopted by the painters for that size, in particular, which Kneller chose for these portraits—as sitting at table.

Portraits are distinguished as—1. Whole-lengths. 2. Half-lengths. 3. Kit-cat size. 4. Three-quarters, which does not mean three parts of a whole-length, but three quarters of yard square. 5. *Bishop's half-length*, describing the figure as sitting *in pontificals*, and reaching below the knees, a benefit of clergy, not at first contemplated. The Kit-cat, consisting of forty-three portraits in mezzotinto, by J. Faber, were published in folio, 1795.—D.

[4] Created a baronet, May 24, 1715.—D.

and continued to paint during the greater part of his reign but in 1722 Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade. The humour however fell into his left arm; and it was opened. He remained in a languishing condition, and died October 27, 1723. His body lay in state, and was buried at Whitton, but a monument was erected in Westminster-abbey,[1] where his friend, Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus, and Hercules;[2] Pope paid for them with these lines—

"What god, what genius did the pencil move,
When Kneller painted these!
'Twas friendship, warm as Phœbus, kind as love,
And strong as Hercules."

He was in the right to suppress them—what idea does muscular friendship convey? It was not the same warmth of friendship[3] that made Pope put Kneller's vanity to the strongest trial imaginable. The former laid a wager that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, "Sir Godfrey, I believe if God Almighty had had your assistance, the world would have been formed more perfect." "'Fore God, Sir," replied Kneller, "I believe so." This impious answer was not extraordinary in the latter.[4] His

[1] His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

[2] These paintings in chiaro-scuro, taken from the well-known antique statues, were presented to Pope to ornament his staircase at Twickenham. He bequeathed them to Allen, Earl Bathurst, and they are now at Cirencester. The stanzas have never been admitted into any of the editions of the poet's works, having been justly considered as derogatory of his fame.—D.

[3] Pope's character of Helluo is believed to allude to Sir Godfrey.—*Moral Essays*, Ep. i. v. 238.—D.

[4] Walpole was not only "witty himself, but an excellent judge of wit in others; it is therefore the more extraordinary that he should, in both these stories, have missed the point which rendered the first sarcastic, rather than impious, and the other, though bordering on impiety, a stronger proof of consummate vanity. The Editor's version is borrowed from Spence, and other authorities. When Pope

conversation on religion was extremely free. His paraphrase[1] on a particular text of Scripture, singular. "In my Father's house are many mansions;" which Sir Godfrey interpreted thus:[2] "At the day of judgment," said he, "God will examine mankind on their different professions: to one He will say, Of what sect were you? I was a Papist—Go you there. What were you? A Protestant—Go you there. And you? A Turk—Go you there. And you, Sir Godfrey? I was of no sect. Then God will say, Sir Godfrey, choose your place." His wit was ready; his *bon-mots* deservedly admired. In Great Queen-Street[3] he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden, but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut

asked Kneller the question, the witty painter, laying his hand gently upon the poet's *deformed shoulder*, uttered at the same time the wounding repartee, as Walpole has given it. Pope (according to Spence) used to say, "Have you ever heard Sir Godfrey's dream?—I thought that I had ascended a very high hill to heaven, and saw St. Peter at the gate, with a great crowd behind him. When arrived there, St. Luke immediately descried me, and asked if I were not the famous Sir Godfrey Kneller? We had a long conversation upon our beloved art, and I had forgotten all about St. Peter, who called out to me, 'Sir Godfrey, enter in, and take whatever station you like best.'"—D.

[1] In the same strain he said to a low fellow whom he overheard cursing himself "God damn *you!* God may damn the Duke of Marlborough, and perhaps Sir Godfrey Kneller; but do you think He will take the trouble of damning such a scoundrel as you?" The same vanity that could think itself entitled to pre-eminence, even in horrors, alighted on a juster distinction, when he told his tailor, who offended him by proposing his son for an apprentice, "Dost thou think, man, I can make thy son a painter! No; God Almighty only makes painters."

[It probably did not occur to Sir Godfrey, that Andrea del Sarto, and Agostino, and Annibale Carracci, were sons of tailors. John Jackson also was the son of a tailor.—W.]

[2] These anecdotes, with several others, in which he displayed much genuine and characteristic wit, are given in the Letters of Highmore, the painter, published in the *Gent. Mag.* In the *Aubrey MSS.*, published in 3 vols. 8vo, 1813, is a note of a conversation which Sir Godfrey held with some gentlemen at Oxford, relative to the identity of a personage, formerly of great political importance, the disinherited son of James II. Some doubts having been expressed, he exclaimed, with warmth, "His father and mother have sate to me about thirty-six times a-piece, and I know every line and bit of their faces. Mine Gott! I could paint King James *now*, by memory. I say, the child is so like both, that there is not a feature in his face, but what belongs either to father or mother, this I am sure of, and cannot be mistaken—nay, the nails of his fingers are his mother's, the queen that was. Doctor! you may be out in your letters, but I cannot be out in my lines."—Vol. ii. p. 132.—D.

[3] He first lived in Durham-yard, then twenty-one years in Covent-garden, and lastly in Great Queen Street, Lincoln's-inn-fields.

up the door. Ratcliffe replied peevishly, "Tell him he may do anything with it but paint it." "And I," answered Sir Godfrey, "can take anything from him but physic." Sir Godfrey, at Whitton, acted as Justice of Peace, and was so much more swayed by equity than law that his judgments accompanied with humour have said to have occasioned those lines by Pope—

> "I think Sir Godfrey should decide the suit,
> Who sent the thief (that stole the cash) away,
> And punish'd him that put it in his way."

This alluded to his dismissing a soldier who had stolen a joint of meat, and accused the butcher of having tempted him by it. Whenever Sir Godfrey was applied to to determine what parish a poor man belonged to, he always inquired which parish was the richer, and settled the poor man there; nor would ever sign a warrant to distrain the goods of a poor man, who could not pay a tax. These instances showed the goodness of his heart; others, even in his capacity of justice, his peculiar turn; a handsome young woman came before him to swear a rape; struck with her beauty, he continued examining her, as he sat painting, till he had taken her likeness. If he disliked interruption, he would not be interrupted. Seeing a constable coming to him at the head of a mob, he called to him, without inquiring into the affair—"Mr. Constable, you see that turning; go that way, and you will find an ale-house, the sign of the King's head—go, and make it up."

He married Susannah Cawley, daughter of the minister of Henley-upon-Thames. She outlived him, and was buried at Henley, where are monuments for her and her father. Before his marriage, Sir Godfrey had an intrigue with a quaker's wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb; there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South Sea; yet he had an estate of near 2,000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter's

son,[1] with orders that he should assume the name of Kneller. To three nieces at Hamburg, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who, with his brother, had been his assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were, Pieters, Vander Roer, and Bakker. Sometimes he employed Baptist and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait; my father had one, a head when young, and a small[2] one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig, by Smith.[3] A half-length, sent to the Tuscan gallery.[4] A half-length in a brocaded waistcoat, with his gold chain; there is a mezzotinto of it accompanying the Kit-cat heads. Another head with a cap; a half-length presented to the gallery at Oxford,[5] and

[1] The will of Sir G. Kneller, Bart., was proved Dec. 6, 1723. He bequeaths to his wife 500*l.* a year, his houses and furniture at Whitton and Great Queen-street, and other property, during her widowhood; and after her decease to his godson, Godfrey Huckle, with an injunction to take the name and arms of Kneller, which he did by act of parliament, in 1731. Sir Godfrey bequeaths to him a large capital in the South Sea annuities. His brother, Andrew Kneller, of Hamburg, had six daughters. The present representative is Godfrey John Kneller, Esq., of Donhead-hall, Wiltshire (1827).—D.

[2] [Two portraits of Sir Godfrey, when young, by himself, were sold at the Strawberry-hill sale. They were bought by the Earl of Derby; one for 8 guineas, and the other for 48 guineas.—W.]

[3] Under the print taken from this picture, his style and titles are most pompously displayed, in Latin.—D.

[4] He said, upon the arrival of his portrait of Lord Somers at Florence, the Grand Duke exclaimed in admiration, "The Queen of England promised to send me the picture of the President of the Council, but she has sent me the President himself."—Wright's *Travels in Italy*, vol. ii. p. 421.

The portrait in the Florentine Gallery represents him in a rich court-dress. He has nearly copied it for the Kit-cat heads, which were engraved by J. Faber.—D.

[5] The Bodleian Gallery contains a portrait of more excellence and higher merit—that of the celebrated mathematician, Dr. Wallis, which was painted by Kneller, in 1701, and presented by Mr. Pepys to the University of Oxford. Sir Godfrey, to whose house Charles II. had condescended to come for the purpose of sitting, went to Oxford to take this portrait, and the subjoined extracts from the letters in the Appendix to Pepys' *Memoirs* give us a very pleasing view of that circumstance. Addressing himself to Sir Godfrey: "I have long ago determined upon providing, as far as I could by your hand, toward immortalizing the memory of the person (for the fame can never die) of that great man, and my most learned friend Dr. Wallis, to be lodged as a humble present of mine (though a Cambridge man) to my dear aunt Oxford." Dr. Wallis to Mr. Pepys: "You have been pleased to put an honour upon me which I could not deserve, nor did expect, to send so worthy an artist as Sir G. K. from London to Oxford, to take my picture at length; and to put the

a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them; the draperies are preferable to the originals. The first print taken from his works was by White, of Charles II. He had an historic piece of his own painting before he went to Italy, Tobit and the Angel. At his seat at Whitton were many of his own works, sold some years after his death. He[1] intended that Sir James Thornhill should paint the staircase there, but hearing that Sir Isaac Newton was sitting to Thornhill, Kneller was offended, said no portrait-painter should paint his house, and employed Laguerre.

Pope[2] was not the only bard that soothed this painter's vain-glory. Dryden repaid him for a present of Shakspeare's picture, with a copy of verses full of luxuriant but immortal touches; the most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the Princes drawn by Kneller, is very remarkable :—

> "Great Pan, who wont to chase the fair
> And love the spreading oak, was there."

For Charles II.——And for James,

> "Old Saturn too with upcast eyes
> Beheld his abdicated skies."

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the Duke of Ormond's picture; Steele wrote a poem to him at Whitton; Tickell another; and there is one in the third part of *Miscellaneous*

charge of it to your own account." When the picture was completed, Sir Godfrey wrote to Mr. Pepys: "I can show, I never did a better picture, *nor so good a one* in my life; which is the opinion of all that has seen it: and which I have done merely for the respect I have for your person, sense, and reputation; and for the love of so great a man as Dr. Wallis." This opinion of the merit of this fine portrait, so recorded by the artist himself as his *chef-d'œuvre*, although unnoticed by Walpole, leaves his "Converted Chinese" no longer unrivalled.—D.

[1] He painted likewise a ceiling at Hanworth, in Middlesex, destroyed by fire.—D.

[2] Four letters from Sir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for R. Baldwin, 1776. Those letters were not worth printing, and are very ill spelt, a fault very excusable in a foreigner.

These letters have been published in Mr. Bowles's edition of Pope, who sensibly observes, in answer to Walpole, that although not worth publishing, as *fine letters*, they are entertaining and characteristic.—Vol. x. p. 234.—D.

*Poems*, 8vo., Lond. 1693, on the portrait of the Lady Hyde. Can one wonder a man was vain who had been flattered by Dryden, Addison, Prior, Pope and Steele? Joseph Harris dedicated to him his tragi-comedy of the *Mistakes, or, False Report*, in 1690, in which Dryden, Tate and Mountford had assisted. And John Smith (I suppose the celebrated mezzotinter) addressed his translation of *Le Brun's Conference on the Passions* to Sir Godfrey. On his death was written another poem, printed in a Miscellany published by D. Lewis, 8vo., in 1726; and the following lines were addressed to him on his portrait of Lord Chancellor Macclesfield :—

"To such a face and such an air
Who could suspect there wants a voice?
O Kneller, ablest hand, declare,
If this was thy mistake, or choice.

"'Twas choice—thy modesty conceal'd
The tongue, which would thy glory raise;
For That, which justice ne'er withheld,
Would never cease to speak thy praise."[1]

[1] As Kneller practised his art in England for thirty years without intermission, the Editor will merely select from his multitudinous portraits some of those of eminent men whose likenesses are continued by his pencil, and are most creditable to it.

Frederic, Duke of Schomberg, Equestrian, and his best picture in that style. Marquis of Lothian, Newbattle-abbey, Scotland.

Henry St. John, Viscount Bolingbroke. Petworth.

Sir Christopher Wren, sitting and holding a scroll, a View of St. Paul's. Royal Society.

The same, whole length, sitting. Theatre, Oxford.

Dean Aldrich, half length. Christ-church-college.

Dr. Sacheverel, which gives the best specimen of a clerical wig of that time. See the engraving by Smith.

Lady M. W. Montagu, the portrait intended for Pope. Luton.

His own head and Pope's, given to the Bodleian Gallery.

John Locke, in his own hair.

Bishop Burnet. Wimpole.

Charles Mordaunt, Earl of Peterborough. Dantsey, Wilts.

Joseph Addison. Bodleian.

John Evelyn. Wootton, Surrey.

In one of Locke's letters to Collins, he says, "Pray get Sir Godfrey to write on the back of Lady Marsham's picture, 'Lady M.' and on the back of mine 'John Locke.' This he did to Mr. Molyneux, it is necessary to be done, or else the pictures of private persons are lost in two or three generations."—D.

[Several pictures by Kneller, were sold at the Strawberry-hill sale.

A sketch of the head of Roger Palmer, Earl of Castlemaine, husband of the Duchess of Cleveland, bought by Sir W. Roger Palmer, Bart., for 1*l.* 5*s.*

A portrait of Lady Harriet Berkeley, sister-in-law and mistress of Lord Ford Grey, in the reign of Charles II., bought by H. A. J. Munro, Esq. for 10 guineas.

A portrait of Mrs. Barry, the celebrated actress (*profile*). A sketch of the head of Britannia, for the equestrian portrait of William III. at Hampton-court, bought by Henry Cheney, Esq. for 5 guineas; and

A whole-length of Lady Anne Osborn, daughter of the first Duke of Leeds, first married to Thomas Coke, of Holkham, by whom she was grandmother of Thomas

His brother,

JOHN ZACHARY KNELLER,

who was thirteen years older than Sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life, pieces in oil, and lastly water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle; and a small head of Wyck, almost profile, in oil, in the possession of Dr. Barnard, Bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-garden, and was buried in that church.

JOHN JAMES BAKKER

painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the Elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted history and portraits at Amsterdam, and died in 1686.

JACOB VANDER ROER,

another of Kneller's assistants, was scholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Descamps.

Coke, Lord Lovel, and Earl of Leicester; she was afterwards married to Horatio Walpole, second son of Sir Edward, and uncle of Sir Robert Walpole, sold for 23 guineas.—W.]

## JOHN PIETERS

was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen,[1] and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others; but his chief business was in mending drawings and old pictures, in which he was very skilful.[2] Pieters and Bakker were both kind to Virtue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the churchyard of St. Martin's.

## JOHN BAPTIST MONOYER,[3]

(1635—1699,)

one of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huy-

[1] He was so poor that he engaged himself as a domestic in the service of Cardinal Dada, the pope's nuncio; but quitted him before night.

[2] He excelled in copying Rubens, and even passed off several prints which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities as the ignorance of our collectors, who are still imposed upon by such gross frauds.

[3] V. *Graham* and the *Abrégé*.——Monoyer had acquired much fame for his

sum's, but his colouring and composition are in a bolder style. He was born at Lisle in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and going to Paris in 1663 was received into the Academy with applause ; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor ; a silly distinction, as if a great painter in any branch was not fitter to profess that branch than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the Hotel de Bretonvilliers at Paris, and other houses. The Duke of Montagu brought him to England, where much of his hand is to be seen at Montagu-house, Hampton-court, the Duke of St. Alban's at Windsor, Kensington, Lord Carlisle's, Burlington-house, &c. The author of the *Abrégé*, speaking of Baptist, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, " Qu'on ne peut aller plus loin en fait de peinture." Baptist is undoubtedly capital in his way ; but they must be ignorant Englishmen indeed who can see anything masterly in the two others. Baptist passed and repassed several times between France and England, but having married his daughter to a French painter who was suffered to alter and touch upon his pictures, Baptist was offended and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by Sir Godfrey Kneller. At the same time with Baptist was here Montingo, another painter of flowers ; but I find no account of his life or works.[1]

fruits and flowers before he was brought to England by the Duke of Montagu. He returned to Paris, and painted in the French king's palaces at least sixty pieces, upon panels and door-cases, &c. Upon a comparison with Vanhuysum and Rachel Ruysch, he fails of their velvet softness, but excels in the boldness of his composition, the energy of his touch, and the force of his colouring. His portrait of Queen Mary sitting near a looking-glass, at Hampton-court, has been justly admired.—D.

[1] [Monnoyer, commonly called Baptiste, etched several of his own compositions. He was fond of grouping flowers in a marble vase placed on a pedestal, on which a few flowers are also carelessly thrown. His best pieces are unsurpassed in colouring and freedom of execution. About eighty of his works have been engraved ; they constitute together a noble collection of flower pieces.—W.]

## HENRY VERGAZON,[1]

a Dutch painter of ruins and landscapes, with which he sometimes was called to adorn the backgrounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* small portraits, and died in France.

## PHILIP BOUL,

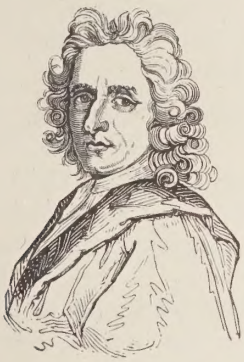
a name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Salvator Rosa, whose works this person studied. Whether he executed anything in painting I know not.

## EDWARD BUBOIS

was born at Antwerp, and studied under Groenwegen, a landscape-painter, who had been in Italy, and several years in England[2]—a course of travels pursued by the disciple, who, after a stay of eight years in the former, where he studied the antique and painted for Charles Emanuel, Duke of Savoy, came to England, where he professed landscape and history painting. He died here about 1699, at the age of seventy-seven, and was buried at St. Giles. His younger brother,

## SIMON DUBOIS,

(—— 1708,)



was a better master. He lived twenty-five years at home, but came to England as early as 1685, several small heads

[1] *V.* Graham.

[2] So Graham. I find no other account of this Groenwegen, nor of his works here.

in oil being dated in that year; they are commonly distinguished by the fashion of that time, laced cravats. Portrait, however, was not his excellence; originally, he painted battles, small, and in the Italian manner; afterwards, horses[1] and cattle, with figures, the faces of which were so neatly finished that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself; his works sold well, when his name was concealed. Lord Somers distinguished better; he went unknown and sat to Dubois; and going away gave him fifty guineas, ordered the robes of chancellor, and when the picture[2] was finished, gave him as much more. The two brothers lived together in Covent-garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vandevelde, and one day in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron, Lord Somers, executor; he was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole-length of Archbishop Tenison, now at Lambeth, and Vandervaart the painter had his own head by himself.

## HENRY COOKE,

(1642—1700,)

was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to Sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire, where he was building a new house, in which Cooke painted, and received 150*l.* He then lived five

[1] He had received some instructions from Wouverman.

[2] Elsum has an epigram on this picture.

years with the father of Antony Russel, whom I have mention in the preceding volume; but, quarrelling with a man about a mistress whom Cooke kept, by whom he had

children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy, and stayed seven years, and returning, lived privately till the affair was forgotten. Towards the end of his life he was much employed. By order of King William he repaired the cartoons,[1] and other pictures in the royal collection, though Walton had the salary.[2] He finished the equestrian portrait of Charles II., at Chelsea-college, and painted the choir of New-college chapel, Oxford, the staircase at Ranelagh-house, the ceiling of a great room at the water-works at Islington, and the staircase at Lord Carlisle's in Soho-square, where the assemblies are now kept.[3] He had sometimes painted portraits, but was soon disgusted with that business from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.[4]

[1] Graham says, he copied the cartoons in turpentine oil, in the manner of distemper, a way he invented.

[2] He likewise painted the cartoons in distemper, with oil of turpentine, by a process of his own, but with so little success, that the Duke of Marlborough, who had ordered them, consigned them to a garret at Blenheim. From this oblivion they were rescued by the last duke, and accepted by the University of Oxford. They now unworthily occupy a large space in the picture-gallery, which is peculiarly destined to receive portraits only, by the removal of some of greater value.—D.

[3] Among Elsum's epigrams is one on a listening faun by Cooke.

[4] He had made a collection of pictures and painters' drawings, which were disposed of by auction before his death.——In the *Gazette* of March 26, 1700; "An

## PETER BERCHETT,

(1659—1720,)

was born in France, 1659 and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a French painter of architecture, who, says Vertue, was living in 1721, but then stayed only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William, building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the ceiling in the chapel of Trinity-college, Oxford, the staircase at the Duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the Academy were much improved. Towards the end of his life, being troubled with a ptysic, he retired to Marybone, and painted only small pieces of fabulous history: his last was a bacchanalian, to which he put his name the day before he died; it was in January, 1720, at Marybone, where he was buried. He left a son, who died soon after him, at the age of seventeen.

## LOUIS CHERON,

(1660—1713,)

born at Paris in 1660, was son of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems. Louis went to Italy, and, says the author of his life,[1] "A toujours cherchée Raphael et Jules Romain"—a pursuit in which he was by no means successful. He came to England on account of his religion in 1695, and was employed at the Duke of Montagu's at Boughton, at Burleigh, and at Chatsworth, where he painted the sides of the gallery, a very

auction of the collection of pictures by Rubens, Vandyck, &c. made by Henry Cooke, and to be sold at his dwelling-house, Bloomsbury."—D.

[This, with a head of Pearce, senior, the statuary, was sold at the Strawberry-hill sale, for 2 guineas.—W.]

[1] *Abrégé de la Vie des plus fameux Peintres*, vol. ii. p. 4.

*Sapse. pinxt* *W.H.Worthington. sc.*

JOHN RILEY.

poor performance. He had before fallen into disesteem, when he painted in Montague-house, where he was much surpassed by Baptist, Rousseau, and La Fosse. On this ill success he turned to painting small histories; but his best employment was designing for the painters and engravers of that time; few books appeared with plates, but from his drawings. Vanderbank, Vandergutch,[1] Simpson, Kirkall, &c., all made use of him. His drawings are said to be preferable to his paintings. He etched several of his own designs, as the labours of Hercules, which were afterwards retouched with the burin by his disciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a suite of twenty-two small histories for the life of David: they were drawn for, or at least afterwards purchased by, P. F. Giffart, a bookseller at Paris, who applied them to a version of the Psalms in French metre, published in 1715. Some time before his death, Cheron sold his drawings from Raphael, and his academic figures to the Earl of Derby for a large sum. He was a man of fair character, and, dying in 1713 of an apoplexy, left 20*l.* a-year to his maid, and the rest of his fortune to his relations, and to charitable uses. He was buried from his lodgings in the Piazza, Covent-garden, and lies in the great porch of that church.

## JOHN RILEY,[2]

(1646—1691,)

one of the best native painters that has flourished in England, whose talents while living were obscured by the fame rather than by the merit of Kneller, and depressed since by being confounded with Lely, an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley that would do honour to either Lely or Kneller. The portrait of Lord Keeper North at Wroxton is capital

[1] [Vander Gucht.—W.]

[2] From a MS. in the Herald's-college it appears that this John Riley was one of the several sons of William Riley, Lancaster herald in the reign of Charles I.—D.

throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of Sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He was born[1] in 1646, and received instructions from Fuller and Zoust, but was little noticed till the death of Lely, when, Chiffinch being persuaded to sit to him, the picture was shown, and recommended him to the king. Charles sat to him, but almost discouraged the bashful artist from pursuing a profession so proper for him. Looking at the picture he cried, "Is this like me? then od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his queen sat to him. So did their successors, and appointed him their painter.[2] But the gout put an early end to Riley's progress. He died in 1691, at the age of forty-five, and was buried in Bishopsgate-church, in which parish he was born. Richardson married a near relation to Riley, and inherited about 800*l.* in pictures, drawings, and effects.[3]

## JOHN CLOSTERMAN,

(1656—1713,)[4]

son of a painter, was born at Osnaburgh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681 they came to England, and Closterman at first painted draperies for Riley, and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the Duke of

[1] One Thomas Riley was an actor, and has a copy of verses addressed to him in Randolph's poems. This might be the painter's father. In the same place are some Latin verses by Riley, whom I take to be our painter himself.

[2] At Nuneham, Lord Harcourt has two portraits by him of the poets Otway and J. Philips.—D.

[3] [Three portraits by Riley were sold at the Strawberry-hill sale:—a small portrait of Thompson, the printseller, for 2 guineas; and a pair of small oval portraits of Waller the poet, and Chaffinel, Privy Purse to Charles II., for 5½ guineas.—W.]

[4] [Nagler's *Künstler Lexicon*.—W.]

Somerset who had employed Riley. He painted the duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by Lord Halifax; and on which occasion the duke patronized Dahl. Closterman, however, did not want business. He drew Gibbons, the carver, and his wife in one piece,[1] which pleased, and Closterman was even set in competition with Sir Godfrey. He painted the Duke and Duchess of Marlborough and all their children in one picture, and the duke on horseback, on which subject, however, he had so many disputes with the duchess, that the duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the king and queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole-length of Queen Anne at Guildhall is by him, and another at Chatsworth of the first Duke of Rutland, and in Painters'-hall a portrait of Mr. Saunders. Elsum has bestowed an epigram on his portrait of Dryden; yet Closterman was a very moderate performer, his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune and disordered his understanding. He died sometime after 1710, and was buried in Covent-garden, where he lived.

## WILLIAM DERYKE,[2]

of Antwerp, was bred a jeweller, but took to painting history, which he practised in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

## DIRK MAAS, OR THEODORE MAAS,

a Dutch painter of landscapes and battles, was in England in this reign, and painted the battle of the Boyne for the

[1] There is a mezzotinto from it.

[2] Graham.

Earl of Portland. There was a print in two sheets from that picture.

## PETER VANDER MEULEN,[1]

brother of the battle-painter, so well known for his pictures of the military history of Louis quatorze. Peter, who came into England in 1670,[2] lived to be employed in the same manner by Louis's rival, King William. Originally, this Vander Meulen was a sculptor. Largilliere[3] and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

## PAUL MIGNART,

another painter who overflowed to us from France, was son of Nicholas Mignart, of Avignon, and nephew of the celebrated Mignart. There is a print by Paul Vansomer,[4] from a picture of the Countess of Meath, painted by Paul Mignart, and another, by the same hands, of the Ladies Henrietta and Anne, the two eldest daughters of the Duke of Marlborough.

[1] [Brother of the celebrated Antony Francis Vandermeulen, the battle painter.—W.]

[2] See *Burgess*, continuation of Graham, p. 107.—D.

[3] See before, in the reign of King James.

[4] I have mentioned this person in the Life of Vansomer, in the preceding volume. He was both painter and scraper in mezzotinto.

## EGBERT HEMSKIRK,[1]

of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called pieces of humour; that is, drunken scenes, Quakers' meetings, wakes, &c. He was patronized by Lord Rochester, and died in London, 1704, leaving a son of his profession.

## FREDERIC KERSEBOOM [2]

(1632—1690,)

was born at Solingen, in Germany, in 1632, and went to Amsterdam to study painting, and from thence to Paris, in 1650, where he worked for some years under Le Brun, till he was sent to Rome at the expense of the Chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Poussin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since, having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expense. On the contrary, he came to England to paint history, in which, not meeting with much encouragement, he turned to portraits.[3] Graham says he was the first who brought over the art of

[1] *V.* Graham.

[2] I have been told that his true name was Casaubon, and that he was descended from, or allied to, the learned man of that appellation.

[3] [There is a portrait of Robert Boyle, at Hampton-court, by him; it has been engraved by Baron.—W.]

painting on glass. I suppose he means painting on looking-glass. Kerseboom died in London, in 1690, and was buried in St. Andrew's, Holborn.

## SEVONYANS, [ANTONY SCHOONJANS,]

(1655—1726)

a name[1] of which I have heard, but can learn nothing, except that he painted a staircase in a house called Little Montagu-house, the corner of Bloomsbury-square, and the head of Dr. Peter, of St. Martin's-lane. Yet, from his own portrait,[2] in the possession of Mr. Eckardt the painter, he appears to have been an able master.

## SIR JOHN [BAPTIST] MEDINA

(1659—1711)

was son of Medina de L'Asturias, a Spanish captain who had settled at Brussels, where the son was born, and instructed in painting by Du Chatel. He married young,

[1] He is often called Schoonjans, by which appellation he is recorded in the printed catalogue of the collection in the gallery of Dusseldorp, where are three or four pieces painted by him, particularly his own head, with a long beard. ——[Schoonjans is doubtless his right name. Antony Schoonjans was born at Antwerp, in 1655, or 1650 according to Van Gool, and was the pupil of Erasmus Quellinus; he studied also in France, and in Italy, where he resided ten years in Rome. He afterwards visited Vienna; here he was appointed cabinet painter to the Emperor Leopold I.; he subsequently returned to his native country, and visited England; resided some time at Düsseldorf, where he was employed by the Elector, John William, after whose death he returned to Vienna, where he died in 1726. His portrait is in the gallery at Florence. Van Gool, *Nieuwe Schouburg der Kunstschilders*, &c.; *Museo Fiorentino*.—W.]

[2] It is now at Strawberry-hill.——[Sold at the sale of 1842, for 4 guineas.—W.]

and came into England in 1686, where he drew portraits for several years. The Earl of Leven encouraged him to go to Scotland, and procured him a subscription of 500*l.* worth of business. He went, carrying a large number of bodies and posture, to which he painted heads. He came to England for a short time, but returned to, and died in

Scotland, and was buried in the churchyard of the Grey-friars, at Edinburgh, in 1711, aged fifty-two. He painted most of the Scotch nobility, but was not rich, having twenty children.[1] The portraits of the professors in the Surgeons'-hall at Edinburgh were painted by him and are commended. At Wentworth-castle is a large piece, containing the first Duke of Argyle and his sons, the two late dukes, John and Archibald, in Roman habits; the style Italian, and superior to most modern performers. In Surgeons'-hall are two small histories by him. The Duke of Gordon presented Sir John Medina's head to the great duke for his collection of portraits by the painters themselves; the Duke of Gordon, too, was drawn by him with his son, the Marquis of Huntley, and his daughter, Lady Jane, in one piece. Medina was capable both of history and landscape. He was knighted by the Duke of Queensberry, Lord High Commissioner, and was the last knight made in Scotland before the Union. The prints in the octavo edition of Milton were designed by him, and he composed another set for Ovid's *Metamorphoses*, but they were never engraved.

[1] "Lasciando i suoi acquisti frà suoi figliogli chi in numero di ventuno, avéa finora ottenuto dal sua consorte." *Mus. Florent.* tom. iv. p. 155.—D.

## MARCELLUS LAROON

(1653—1702)

was born at the Hague, in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Flesshier, but owed his chief improvement to his own application. He lived several years in Yorkshire; and when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greatest excellence was in imitating other masters, and those

considerable. My father had a picture by him that easily passed for Bassan's. He painted history, portraits, conversations, both in large and small. Several prints were made from his works, and several plates he etched and scraped himself. A book of fencing, the cries of London, and the procession at the coronation of William and Mary, were designed by him. He died of a consumption, March 11th, 1702. His son, Captain Laroon, who had a genius both for painting and music, had his father's picture painted by himself.[1]

[1] The son sold his collection of pictures (among which were many painted by his father) by auction, Feb. 24, 1725. The son, called also Marcellus, died at Oxford, June 2, 1772.—

The head here given is curious, as *hitherto* there has been no engraving of him; it was copied from a miniature of the same size, many years since, by Mr. G. P. Harding.—D.

## THOMAS PEMBROKE[1]

was disciple of Laroon, and imitated his manner, both in history and portraits. He painted several pictures for Granville, Earl of Bath, in conjunction with Woodfield,[2] and died at the age of twenty-eight.

## FRANCIS LE PIPER,

(—— 1740,)

a gentleman artist,[3] with whose lively conversation Graham was so struck, that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practised, drawing only in black and white, and carried him to Grand Cairo, where, as he could see no pictures,

[1] *V.* Graham.

[2] Scholar of Fuller. See p. 79.

[3] His father was a Kentish gentleman, of Flemish extraction.——Descended from a Walloon family, who were protected by Queen Elizabeth, and settled at Canterbury, when expelled for their religion by the Duke of Alva.—D.

I am surprised he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born. The Mitre-tavern at Stock's-market, and the Bell at Westminster, were adorned by this jovial artist.[1] At the former was a room called the *Amsterdam*, from the variety of sects Mr. Le Piper had painted in it, particularly a Jesuit and a Quaker. One branch of his genius, that does not seem quite so good-humoured as the rest of his character, was a talent for caricature. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life his circumstances were reduced enough to make him glad of turning his abilities to some account. Becket paid him for designing his mezzotintos. Several heads of Grand Seigniors in Sir Paul Rycaut's history were drawn by him, and engraved by Elder. At last, Le Piper took to modelling in wax, and thought he could have made a figure in it if he had begun sooner. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an

[1] A coincidence so singular has rarely happened in the history of mankind, as to circumstances and genius, as between Francis Le Piper and Francis Grose. The latter still survives in the recollection and esteem of many, for his amiable humour, graphic facility, and convivial habits. This attempted parallel may be, therefore, not uninteresting. Both were of foreign extraction, born to considerable property, which was evaporated by carelessness and good nature, liberally educated, and in person remarkably corpulent, yet active. Neither of them attained to an advanced age. Le Piper and Grose were equally industrious; for nothing that they saw, with any interest, in daily life, ever escaped their pencil. The *Antiquities* and *History of Armour*, confer a higher consideration upon Grose as an author, whilst Le Piper confined his talent to mere amusement: and was content with the transitory praise of his boon companions, although by far the superior artist. He delighted in sketching ugly faces from nature; for he held as a maxim, that there was no such thing possible as *caricatura*, and that both in form and circumstance she was predominant over invention. So accurate was his memory that he could commit to paper the likeness of those whom he casually met, even in the streets, as precisely as if they had sat to him several times.

His landscapes and groups of droll figures which he etched upon tobacco-boxes were delicately finished. He was, like Grose, a most pleasant and kind humorist. One of his whims was to disappear from his society for some months, or even a year, and to enjoy their surprise, when he suddenly returned from a stroll over Italy, or once, as far as the Pyramids. In his landscapes he used black and white only, and showed a perfect acquaintance with the rules of perspective. It is not known where any of these are preserved at this time, or any of his oil-paintings; but some were left in the hands of his brother, who was a merchant in London. Had he borrowed more time from his mirth and wanderings to give to his studies, he certainly would have gained considerable reputation, for he was singularly well versed in the theory of his art, which he acquired in Italy.—D.

Sulpse. pinxt. S. Freeman. sc.

GODFREY SCHALKEN.

ignorant surgeon, who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen, Bermondsey, in Southwark. Vertue had a large picture by Fuller, containing the portraits of several painters and of one woman; the person in the middle was Le Piper.

## THOMAS SADLER

was second[1] son of John Sadler,[2] a master in chancery, much in favour with Oliver Cromwell, who[3] offered him the post of Chief Justice of Munster in Ireland, with a salary of 1,000*l.* a year, which he refused. Thomas Sadler was educated at Lincoln's-inn, being designed for the law; but having imbibed instructions from Sir Peter Lely, with whom he was intimate, he painted at first in miniature for his amusement, and portraits towards the end of his life, having by unavoidable misfortune been reduced to follow that profession. There remain in his family a small Moonlight, part of a landscape on copper, and a miniature of the Duke of Monmouth, by whom and by Lord Russel he was trusted in affairs of great moment—a connexion very natural, as Mr. Sadler's mother[4] was of the ancient and public-spirited family of Trenchard. A print of John Bunyan after Sadler has lately been published in mezzotinto. His son, Mr. Thomas Sadler, was deputy-clerk of the Pells, and drew too. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

## GODFREY SCHALKEN,

(1643—1796,)

a great master, if tricks in an art, or the mob, could decide on merit:[5] a very confined genius, when rendering a single

[1] This article is re-adjusted from the information of his grandson, Rob. Seymour Sadler, Esq. of the Inner Temple; Vertue having confounded Thomas Sadler with his second cousin, Ebenezer Sadler, who was the person that was steward to Lord Salisbury.

[2] For a more particular account of him, see the *Hist. and Critical Dict.* vol. ix. pp. 19, 20, and Dugdale's *Origines Judiciales.*

[3] The original letter is still in the possession of his great-grandson.

[4] See her descent from Sir Henry Seymour, in the two last editions of *Collins's Peerage.*

[5] Four of his best works are in the Louvre Gallery, and a spirited portrait of

effect of light was all his excellence.[1] What should one think of a poet, if he wrote nothing but copies of verses on a rainbow? He was born at Dort, in 1643; his father, who was a schoolmaster, wished to bring him up to the same profession; but, finding the boy's disposition to painting, he placed him with Solomon Van Hoogstraten, and afterwards with Gerard Dou,[2] from whom he caught a great delicacy in finishing. But his chief practice was to paint candlelights.[3] He placed the object and a candle in a dark room, and looking through a small hole, painted by daylight what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman, and others. Yet he once drew King William; but, as the piece was to be by candlelight, he gave his majesty the candle to hold, till the tallow ran down upon his fingers.[4] As if to justify this ill-breeding, he drew his own picture in the same situation. Delicacy was no part of his character. Having drawn a lady who was marked with the small-pox, but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands. "No," replied Schalken, "I always draw them from my housemaid."[5] Robert, Earl of Sunderland, employed him at Althorp; at Windsor is a well-known picture in the gallery. He came over twice; the last time with his wife and family, and stayed longed, and got much money. He returned to Holland, and was made painter to the King of Prussia, with a pension, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman sleeping.

himself at Welbeck, an engraving from which is the best of J. Smith's mezzotints.—D.

[1] Elsum has this epigram on a boy blowing a firebrand, by Schalken:—

"Striving to blow the brand into a flame,
He brightens his own face and th' author's fame."

[2] There is a print of Gerard Dou, with this inscription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.

[3] His best picture known is of the Wise and Foolish Virgins, at Munich.—D.

[4] *Burgess*, p. 120, 8vo. 1755.—D.

[5] Northcot's *Life of Sir J. Reynolds*, vol. ii. p. 267, relates an exactly similar anecdote of him. It is said too, that F. Cotes, his rival, gave the same offence to the late Queen Charlotte, to whom she sate for her portrait, in 1763.—D.

## ADRIAN VANDIEST

(1655—1704)

was born at the Hague, and learned of his father, a painter of sea-pieces. Adrian came to England at the age of seventeen, and followed both portrait and landscape painting, but was not much encouraged, except by Granville, Earl of Bath, for whom he worked at his seat, and drew several views and ruins in the West of England. One cannot think him a despicable painter, for seven of his landscapes were in Sir Peter Lely's collection. His own portrait, with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. He began a set of prints after views from his own designs, but the gout put an end to an unhappy life in the forty-ninth year of his age, and he was buried in St. Martin's, 1704.[1] He left a son, who painted portraits, and died a few years ago.

## GASPAR SMITZ,[2]

(—— 1707,)

a Dutch painter, who came to England soon after the Restoration, and who, from painting great numbers of Magdalens, was called *Magdalen Smith.* For these penitents sat a woman that he kept, and called his wife. A lady, whom

[1] Graham. [2] Graham.

he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices. His flowers and fruit were so much admired, that one bunch of grapes sold there for 40*l.* In his Magdalens he generally introduced a thistle on the foreground. In Painters'-hall is a small Magdalen, with this signature, 1662. He had several scholars, particularly Maubert, and one Gandy of Exeter. However, notwithstanding his success, he died poor in Ireland, 1707.

## THOMAS VAN WYCK

(1616—1686)

was born at Harlem, 1616, and became an admired painter of seaports, shipping, and small figures.[1] He passed some years in Italy, and imitated Bamboccio. He came to England about the time of the Restoration. Lord Burlington had a long prospect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great mansions of the nobility then on the Strand.[2] Vertue thought it the best view he had seen of London. Mr. West has a print of it, but with some alterations. This Wyck painted the Fire of London more than once. In Mr. Halsted's sale was a Turkish procession, large as life, and Lord Ilchester has a Turkish camp by him. His best pieces were representations of chemists and their laboratories, which Vertue supposed ingeniously were in compliment to the fashion at court, Charles II. and Prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife, by Francis Hals.[3] Wyck died in England in 1682. He ought to have been introduced under the reign of Charles II., but was postponed to place him here with his son.

[1] He designed the Seaports of the Mediterranean, and afterwards etched them, on twenty-one plates, with much spirit and in good taste. They are now rare.—D.

[2] It is still at Burlington-house, Piccadilly; as is a view of the Parade, with Charles II., his courtiers, and women in masks, walking. The statue of the Gladiator is at the head of the canal.

[3] A gentleman informs me that he has nine etchings by Thomas Wyck.

## JOHN VAN WYCK,

(—— 1702,)

an excellent painter of battles and huntings; his small figures, and his horses[1] particularly, have a spirit and neatness scarce inferior to Wouvermans; the colouring of his landscapes is warm and cheerful. Sometimes he painted large pieces, as of the Battle of the Boyne, the Siege of Namur,[2] &c.; but the smaller his pictures the greater his merit. At Houghton is a greyhound's head by him, of admirable nature; in King James's collection was a battle by him. He painted several views in Scotland, and of the Isle of Jersey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlake in 1702. Besides that eminent disciple Mr. Wootton, he had another scholar,[3]

## SIR MARTIN BECKMAN,[4]

who drew several views, and pieces of shipping. He was engineer to Charles II. and planned Tilbury Fort, and the works at Sheerness.[5]

## HENRY VAN [DER] STRAATEN,

a landscape painter, resided in London about the year 1690, and afterwards. He got much money here, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep, when, thrusting his hand inadvertently into his pocket, he found a shilling; swearing an oath, he said, It is always thus when I have any money. Get

[1] The fine horse under the Duke of Schomberg, by Kneller, was painted by Wyck.

[2] Lord Ilchester has the Siege of Narden, by him, with King William, when Prince of Orange, commanding at it; and Lord Finlater the Siege of Namur, with the same king and his attendants, extremely like. In Scotland there are many pieces by Wyck.——Battle of the Boyne, at Castle Donnington, Leicestershire, a small, long picture, portraits in the foreground.—D.

[3] [A hunting piece, by Wyck, was sold at the Strawberry-hill sale for 4 guineas.—W.]

[4] Knighted March 20, 1685-86.—D.

[5] See *Description of London and the Environs*, vol. vi. p. 143.

thee gone, continued he, throwing the shilling out of the window; and, returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruisdale and Berghem.[1]

## J. WOOLASTON,

born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose never excellent, as his price was but five guineas for a three-quarter cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-lane, and afterwards near Covent-garden. He died an aged man in the Charter-house. Besides painting, he performed on the violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the smallcoal-man, whose picture he twice drew, one of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum. There is a mezzotinto from it. T. Britton, who made much noise in his time, considering his low station and trade, was a collector of all sorts of curiosities, particularly drawings, prints, books, manuscripts on uncommon subjects, as mystic divinity, the philosopher's stone, judicial astrology, and magic: and musical instruments, both in and out of vogue. Various were the opinions concerning him; some thought his musical assembly only a cover for seditious meetings; others for magical purposes.[2] He was taken for an Atheist,

[1] "His last works are very inferior. He painted ten pictures in one day, and each of them full of variety of agreeable scenes, which were fixed up in taverns, where he used to consume his time. Many connoisseurs came there to see and admire them." *Pilkington.*—D.

[2] Britton was one of the most extraordinary men of his day, and is mentioned, or rather described, both in the *Spectator* and *Guardian*, vol. viii. p. 203, and No. 144; his concerts were frequented for forty years, and that by men of fashion and ladies of rank, who were seen climbing up a ladder to a low room, in which they were held. Both Dr. Burney and Hawkins, in their histories of music, have spoken of his knowledge of the science with great respect. He died in 1714, aged about sixty, having been sacrificed to a jest. As he held all the Rosicrucian tenets respecting invisible spirits, a ventriloquist was procured to say to him, whilst engaged in a concert, "Thomas Britton, go home, for thou shalt die." The warning sent him home, where he died in a few days. He sate twice to Woolaston, and

a Presbyterian, a Jesuit. But Woolaston, the painter, and the father of a gentleman from whom I received this account, and who were both members of the music-club, assured him that Britton was a plain, simple, honest man, who only meant to amuse himself. The subscription was but ten shillings a year. Britton found the instruments, and they had coffee at a penny a dish. Sir Hans Sloane bought many of his books and MSS. (now in the Museum) when they were sold by auction at Tom's coffee-house, near Ludgate.

## JOHN SCHNELL,

(1672—1714,)

of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's churchyard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil, April 28, 1672, died Nov. 24, 1714. One Linton was a painter of several citizens in this reign, from whose works there are prints. These trifling notices, as I have said, are only inserted to lead to farther discoveries, or to assist families in finding out the painters of their ancestors. The rest of this reign must be closed with a few names, not much more important.

## SIR RALPH COLE,[1] [Baronet,]

appears as the painter of a picture of Thomas Windham, Esq.; from which there is a mezzotinto.[2]

## ——— HEFELE,

a German, came over as a soldier in King William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in Queen Anne's reign. He painted landscapes, flowers, and insects neatly in water-colours, but with too little knowledge of chiaro-scuro. He sold a few of his works to collectors, and the rest, being very poor, to

there are prints from both portraits. In the last he is sitting at a harpsichord, and a violin is hung up near him.—D.

[1] He was the son of Sir Nicholas Cole, of Branspeth, Durham, created a baronet, March 4, 1640.—D.

[2] Half-length in the collection at Petworth.—D.

printsellers. They are now very scarce. Mr. Willett, a merchant and virtuoso in Thames-street, has about thirty, and Mr. Chadd, jeweller, in Bond-street, about a dozen.

## THE BISHOP OF ELY.

Vertue says he had seen two drawings in black-lead, by the Bishop of Ely, the one of Archbishop Dolben, from Loggan, the other of Archbishop Tenison, from White, but he does not specify the name of the bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick, Bishop of Ely, who, says his epitaph, was illustrious, Optimis artibus colendis promovendisque. But if it was the bishop living when Vertue's MS. is dated, which is 1725, it was Dr. Thomas Green. Graham mentions another prelate,

## SIMON DIGBY,

Bishop of Elfin,[1] in Ireland, whose limnings he much commends.[2]

## SUSAN PENELOPE ROSE,

daughter of Gibson the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale, 1723, was a half-length miniature of an ambassador from Morocco, eight inches by six, painted by her in 1682, with the ambassador's names on it; he sat to her and to Sir Godfrey Kneller at the same time. I have the portrait of Bishop Burnet in his robes, as Chancellor of the Garter, by her. She died in 1700, at the age of forty-eight, and was buried in Covent-garden.

## MARY MORE,

a lady who, I believe, painted for her amusement, was grandmother of Mr. Pitfield; in the family are her and her

[1] Consecrated Jan. 12, 1691.

[2] There are some of his lordship's miniatures at Shirburn-castle, particularly a head of Kildare, Lord Digby, great-grandfather of the present lord. The bishop's father was Bishop of Dromore, and a branch of the same family with Lord Digby, but settled in Ireland. I am told that a taste for the art continues in the Bishop of Elfin's descendants, one of whom has a genius for landscape.

husband's portraits by herself. In the Bodleian Library at Oxford, is a picture that she gave to it, which, by a strange mistake, is called Sir Thomas More, though it is evidently a copy of Cromwell, Earl of Essex. Nay, Robert Whitehall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of Sir Thomas More.[1]

The other arts made no figure in this reign; I scarce find even names of professors.

## JOHN BUSHNELL,

(—— 1701,)

an admired statuary in his own time, but only memorable to us by a capricious character. He was scholar of Burman, who, having debauched his servant-maid, obliged Bushnell to marry her. The latter, in disgust, left England, stayed two years in France, and from thence went to Italy. He lived some time at Rome and at Venice; in the last city he made a magnificent monument for a Procuratore di San Marco, representing the siege of Candia, and a naval engagement between the Venetians and Turks. He came home through Germany by the way of Hamburg. Some of his first works, after his return, were the statues of Charles I. and II. at the Royal Exchange, and Sir Thomas Gresham there above stairs. His best were the kings, at Temple-bar. He carved several marble monuments, particularly one for Lord Ashburnham, in Sussex; one for Dr. Grew's wife, in Christ-church, London; one for Lord Thomond, in Northamptonshire; Cowley's[2] and Sir Palmes Fairborn's, in Westminster-abbey, and cut a head of Mr. Talman. He had agreed to complete the set of kings at the Royal Exchange, but hearing that another person (I suppose Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that, though he

[1] *V.* Wood's *Athenæ*, vol. ii. fol. 786.——Several of the before-mentioned artists seem to have been unnecessarily introduced, and are not to be ranked above mere amateurs.—D.

[2] The statue only of John, Lord Mordaunt, in Fulham church, is by him, and is a better specimen of his art.—D.

was skilful in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put into execution.[1] He undertook such a wooden receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of containing twelve men sitting round a table; the eyes served for windows. Before it was half completed, a storm of wind overset and demolished it; and though two vintners, who had contracted to use his horse as a drinking booth, offered to be at the expense of erecting it again, he was too much disappointed to recommence. This project cost him 500*l.* Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite overset his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100*l.* a year, the other 60*l.*, were as great humorists as the father; they lived in a large house fronting Hyde-park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither staircase nor floors. Here they dwelt like hermits, recluse from all mankind, sordid and impracticable, and saying the world had not been worthy of their father. Vertue, in one of his MSS. dated 1725, begins thus: "After long expectations I saw the inside of John Bushnell's house, his sons being abroad both." He describes it particularly, and what fragments he saw there, particularly a model in plaister of Charles II. on horseback, designed to have been cast in brass, but almost in ruins: the Alexander and the unfinished kings. Against the wall a large piece of his painting, a Triumph, almost obliterated too. He was desired to take particular notice of a bar of iron, thicker than a man's wrist, broken by an invention of Bushnell.

[1] "Instar montis equum."—D.

## THOMAS STANTON,

a statuary, made a tomb in the church of Stratford-upon-Avon, which Vertue says is in a good taste.

## D. LE MARCHAND

was a carver in ivory, born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and some whole figures in ivory. Mr. West has his head carved by himself, oval. Lord Oxford had the bust of Lord Somers by him. He also did one of Sir Isaac Newton; another was a profile of Charles Marbury, set in a frame of looking-glass. Mr. Willet has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

## WILLIAM TALMAN,

born at West Lavington in Wiltshire, where he had an estate, was comptroller of the works in the reign of King William, but of his life I find scarce any particulars, though he was an architect employed in considerable works.[1] In 1671 he built Thoresby-house in Nottinghamshire, burnt a few years ago, Dynham-house[2] in Gloucestershire, 1698, Swallowfield in Berkshire,[3] and Chatsworth; the elegance and lightness of the latter front do great honour to the artist; the other sides are not equally beautiful. The

[1] Several of his designs are given in the *Vitruvius Britannicus*.—D.

[2] Dyrham, built for Secretary Blaythwait.—D.

[3] *V.* the *Diary* of Henry, Earl of Clarendon, for whom it was built.

flight of steps by which you ascend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His son, John Talman, resided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars, many of which were done by himself. Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of Lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

## SIR WILLIAM WILSON[1]

was an architect, and rebuilt the steeple of Warwick church, after it had been burned.[2]

[1] Of Leicester, knighted March 8, 1681.—D.

[2] In 1664, Wren corrected the design for this tower, which is erected upon groined arches, supported by four piers, between which there is a passage for carriages. Noble, in his *Continuation of Granger*, vol. iii. p. 392, attributes, upon good authority, the building of the whole church to FRANCIS SMITH, a provincial architect, unnoticed by Walpole.—D.

THOMAS WYCK. SIR R. COLE. JOHN WYCK.

# CHAPTER XVI.

PAINTERS AND OTHER ARTISTS IN THE REIGN OF QUEEN ANNE.

THE reign of Anne, so illustrated by heroes, poets, and authors, was not equally fortunate in artists. Except Kneller, scarce a painter of note. Westminster-abbey testifies there were no eminent statuaries. One man there was who disgraced this period by his architecture as much as he enlivened it by his wit. Formed to please both Augustus and an Egyptian monarch, who thought nothing preserved fame like a solid mass of stone, he produced the Relapse and Blenheim! Party, that sharpened the genius of the age, dishonoured it too—a halfpenny print of Sacheverel would have been preferred to a sketch of Raphael. Lord Sunderland and Lord Oxford collected books; the Duke of Devonshire and Lord Pembroke, pictures,[1] medals, statues: the performers of the time had little pretensions to be admitted into such cabinets. The period indeed was short. I shall give an account of what I find in Vertue's notes.

## [ANTONIO] PELEGRINI,[2]

(1675—1741,)

was brought from Venice in this reign by the Duke of Manchester, for whom he painted a staircase in Arlington-street, now destroyed. He performed several works of this kind for the Duke of Portland and Lord Burlington, a saloon, staircase, and ceilings at Castle Howard, the staircase at Kimbolton, and a hall at Sir Andrew Fountain's, at Narford in Norfolk. He made several designs for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was chosen one of the directors of

[1] Prince George of Denmark, the queen's husband, had a collection of medals, which her majesty took in her share of his personal estate, the whole of which amounted to 37,000*l.* The queen had half; the rest was divided among his nephews and nieces, who were so many, that they did not receive above 1,500*l.* each.—*V. Secret Hist. of England.*

[2] Burgess's *Lives of the Painters*, p. 55, 8vo. *Lanzi.*—D.

the Academy. He painted besides many small pieces of history before he left England,[1] whither he returned in 1718, but quitted it again in 1721, and entered into the service of the Elector Palatine. With him arrived

## MARCO RICCI, OR RIZZI,

(1679—1729,)

who painted ruins in oil, and better in water-colours, and land-storms. He and Pelegrini disagreeing, Marco went to Venice, and persuaded his uncle to come over, Sebastian Ricci,[2] who had been Pelegrini's master, and who was soon preferred to the disciple. Ricci's works are still admired, though there is little excellence in them; his colouring is chalky, and without force. He painted the chapel at Bulstrode[3] for the Duke of Portland, and in the Last Supper has introduced his own portrait in a modern habit. At Burlington-house the hall and some ceilings are by him, and a piece of ruins in the manner of Viviano. Ricci and Cassini, and another painter here at that time,[4] passed off several of their own compositions as the works of greater masters.[5] Sebastian painted the altar-piece in the chapel of Chelsea-college; but left England on finding it was deter-

[1] When the famous system of Mr. Law's was set on foot in France, the directors, as ostentatious as their apes, the South-Sea Company, purchased the Hôtel de Nevers, and began to decorate it in the most pompous manner. Pelegrini was invited from England to paint the ceiling of the principal gallery, and wrote a description of his work—all that now remains of it; for the system burst, and the king purchasing the visionary palace, it was converted into the Royal Library, and Pelegrini's labours demolished. France, the heathen gods, the river of Mississippi, religion, and all the virtues, and half the vices, as allegoric personages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again reassembled; and avarice, and prodigality, and imposture, were perfumed out of the same censers with which ambition, and vain-glory, and superstition, had been made drunk before. Pelegrini's account of that work may be seen in *L'Histoire des Premiers Peintres du Roi*, vol. ii. p. 122.

[2] SEBASTIANO RICCI is much commended by Lanzi. At Venice was published, 4to. 1749, *Vite di due celebri Pittori, Carlo Cignani e Sebastiano Ricci, colla descrizione di loro opere.*—D.

[3] A staircase and ceiling at Norfolk-house.—D.

[4] Sebastian Ricci excelled particularly in imitations of Paul Veronese, many of which he sold for originals; and once even deceived La Fosse. When the latter was convinced of the imposition, he gave this severe but just reprimand to Sebastian: "For the future," said he, "take my advice, paint nothing but Paul Veroneses, and no more Riccis."—V. *Life of Mignard*, in *L'Histoire des Premiers Peintres du Roi*, p. 152.

[5] The drawing of the figure of our Saviour in his Ascension is considered as being particularly correct and beautiful.—D.

mined that Sir James Thornhill should paint the cupola of St. Paul's. Marco Ricci [1] died at Venice in 1730.[2]

——— BAKER

painted insides of churches, and some of those at Rome. In Mr. Sykes's sale was a view of St. Paul's since it was rebuilt, but with a more splendid altar.

## JAMES BOGDANI

was born of a genteel family in Hungary; his father, a deputy from the states of that country to the emperor. The son was not brought up to the profession, but made considerable progress by the force of his natural abilities. Fruit, flowers, and especially birds were his excellence. Queen Anne bespoke several of his pieces, still in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at first only by the name of the Hungarian. He had raised an easy fortune, but being persuaded to make it over to his son, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes succeeding, poverty and sickness terminated his life at his house in Great Queen-street. His pictures and goods were sold by auction at his house, the sign of the Golden Eagle, in Great Queen-street, Lincoln's-inn-fields. His son is in the Board of Ordnance, and formerly painted in his father's manner.

## WILLIAM CLARET,

(—— 1706,)

imitated Sir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton, Earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's-inn-fields, in 1706, and, being a widower, made his housekeeper his heiress.

[1] [The following picture by the two Ricci was sold at the Strawberry-hill sale for 12 guineas. It is thus described in Walpole's Catalogue :—

Rehearsal of an Opera, with caricatures of the principal performers; Nicolini stands in front, Mrs. Toft is at the harpsichord, Margarita is entering, in black. The gentleman in blue, with a patch on one eye, sitting by the Margarita, is Sir Robert Rich, father of Elizabeth, Lady Lyttelton. The landscape in this picture is by Marco Ricci. It was purchased at the sale of the property of John, Duke of Argyle, who bought it at that of Charles Stanhope, Esq.—W.]

[2] [1729. Zanetti, *Della Pittura Veneziena*, &c.—W.]

## THOMAS MURRAY,

(1666—1724,)

painted many portraits. At the Royal Society is a picture of Dr. Halley by him, and the Earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.[1]

## HUGH HOWARD,

(—— 1737,)

better known by Prior's beautiful verses to him[2] than by his own works, was son of Ralph Howard, doctor of physic, and was born in Dublin, Feb. 7, 1675. His father, being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who discovering a disposition to the arts and *belles-lettres*, was sent to travel in 1697, and on his way to Italy passed through Holland in the train of Thomas, Earl of Pembroke, one of the plenipotentiaries at the treaty of Ryswick. Mr. Howard proceeded as he had intended, and, having visited France and Italy, returned home in October, 1700.

Some years he passed in Dublin, but the greatest and latter part of his life he spent entirely in England, practising painting, at least with applause; but having ingratiated himself by his fame and knowledge of hands with men of the

[1] His portrait is engraved in the *Mus. Florent.* tom. iv. p. 206. He was remarkable for his personal beauty and the elegance of his manners, was much patronised by the nobility, and died rich. He studied successfully under Riley, and acquired his manner, and chaste style of colouring.—D.

[2] In this ode, Prior addresses him, "Good Howard! emulous of Grecian art."—D.

*Seipse pinx.* *I. Thomsen. sc*

THOMAS MURRAY.

first rank, particularly the Duke of Devonshire and Lord Pembroke, and by a parsimonious management of his good fortune and of what he received with his wife, he was enabled to quit the practical part of his profession for the last twenty years of his life, the former peer having obtained for him the posts of keeper of the state-papers and paymaster of his majesty's palaces. In this pleasing situation he amused himself with forming a large collection of prints, books, and medals, which at his death[1] (March 17, 1737) he bequeathed to his only brother, Robert Howard, Bishop of Elphin, who transported them to Ireland.[2]

Mr. Howard's picture was drawn by Dahl, very like, and published in mezzotinto about a year before his death. Howard himself etched, from a drawing of Carlo Maratti, a head of Padre Resta, the collector, with his spectacles on, turning over a book of drawings.[3]

## JAMES PARMENTIER,

(1658—1730,)

a Frenchman, born in 1658, was nephew of Bourdon, by whom he was first instructed, but his uncle dying, he came to England in 1676, and was employed at Montagu-house by La Fosse to lay his dead colours. King William sent Parmentier to his new palace at Loo, but he quarrelled with Marot, the surveyor of the buildings, and returned to London, where, not finding much employment, he went into Yorkshire, and worked several years, both in portrait and historic painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moses receiving the law, much commended by Thoresby, are of his hand. His best work was a staircase at Worksop. To Painters'-hall he gave the story of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of succeeding to the business of the latter. He died in indifferent circumstances Dec. 2, 1730, as he was on the point of

[1] He died in Pall-mall, and was buried at Richmond.

[2] He did not bear the most distant relation to the noble family of Howard, in England. Ralph Howard, the bishop's eldest son, was created Baron Clonmore, 1778; Viscount Wicklow, 1785; and Earl of Wicklow, 1793. This family had been long settled at Shelton, in Wicklow.—D.

[3] He etched a small interior of the Pantheon at Rome.—D.

going to Amsterdam, whither he had been invited by some relations. He was buried in St. Paul's, Covent-garden.

## JOHN VANDER VAART,

(1647—1721,)

of Harlem, came to England in 1674, and learned of Wyck, the father, but did not confine himself to landscape. For some time he painted draperies for Wissing, and portraits[1] for himself, and still-life. He was particularly famous for representations of partridges and dead game. In old Devonshire-house in Piccadilly he painted a violin against a door, that deceived every body. When the house was burned, this piece was preserved, and is now at Chatsworth. In 1713 he sold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a house in Covent-garden, of which parish he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721, at the age of seventy-four, was buried in the right-hand aisle of the church of Covent-garden. Prints were taken from several of his works; some he executed in mezzotinto himself, and others from Wissing; in which art he gave instructions to the celebrated John Smith. Vander Vaart, who was a bachelor, left a nephew, Arnold, who succeeded him in the business of repairing pictures.

## RHODOLPHUS SHMUTZ

(—— 1715,)

was born at Basil[2] in Switzerland, and in 1702 came into England, where he painted portraits: Vertue says, "They were well coloured, his draperies pleasant, and his women graceful." He died in 1714, and was buried at Pancras.[3]

[1] He twice drew his own portrait, at the age of thirty, and of sixty: and one of Kerseboom.

[2] [According to Fuessli, Johann Rudolph Schmutz was born at Regensperg, in the canton of Zürich, where his father was the priest; and he died in London, in 1715. *Geschichte der besten maler in der Schweitz.*—W.]

[3] Walpole has omitted ALEXANDER VAN GAELEN, a Dutch painter, greatly praised by Descamps (tom. iv. p. 149) for his success in delineating battle-pieces, huntings, animals, &c. He was induced to follow King William III. to England, where he obtained employment. From Queen Anne he received a commission to paint her majesty in her state coach drawn by eight horses, and accompanied by her guards.

For

## ——— PREUDHOMME,

born at Berlin of French parents, and educated in the academy there, went for some time to Italy, returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian masters for engravers. There was a design of engraving a set of prints from all the best pictures in this country, and Preudhomme went to Wilton with that view, where, after an irregular life, he died in 1726 at the age of forty. He had contracted a French style in his pictures from his master, Monsieur Pesne.

## COLONEL SEYMOUR,

nearly related to the present Duke of Somerset[1] and the Earl of Hertford, had some fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of Sir John Robinson, Lieutenant of the Tower. He also drew many historic heads and portraits with a pen. He lived in the house in Hyde-park at the end of Kensington-garden.

## [CHARLES] BOIT,

(—— 1726,)

well known for his portraits in enamel, in which manner he has never perhaps been surpassed but by his predecessor,

For an English nobleman he painted three of Charles the First's battles: and for William III. the Battle of the Boyne, which was a very large picture.—D.

[1] Colonel John Seymour was the second son of Sir Edward Seymour, Bart., of Bury Pomeroy, immediate ancestor of the present (1828) Duke of Somerset.—D.

Petitot, and his successor, Zincke. Before I give an account of him, I must premise that I do not answer for the truth of some parts of his story, which to me seem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterson, a scholar of Boit's, and another person. Vertue was incapable of falsehood—perhaps he was too credulous.

Boit, whose father was a Frenchman, was born at Stockholm, and bred a jeweller, which profession he intended to follow here in England, but changed for painting; but was upon so low a foot, that he went into the country, and taught children to draw. There he had engaged one of his scholars, a gentleman's daughter, to marry him, and the affair being discovered, Boit was thrown[1] into prison. In that confinement, which lasted two years, he studied enamelling; an art to which he fixed on his return to London, and practised with the greatest success: Dahl chiefly recommended him. His prices are not to be believed. For a copy of Colonel Seymour's picture by Kneller he had thirty guineas; for a lady's head, not larger, double that sum, and for a few plates, 500*l.* If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the queen, Prince George, the principal officers and ladies of the court, and Victory introducing the Duke of Marlborough and Prince Eugene; France and Bavaria prostrate on the ground; standards, arms, trophies. The size of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide.[2] Laguerre actually painted the design for it in oil. Prince George, who earnestly patronised the work, procured an advance of 1,000*l.* to Boit, who took a spot of ground in May-Fair, and erected a furnace, and built convenient rooms adjoining to work in. He made several essays before he could even lay the enamelled ground, the heat necessary being so intense that it must calcine as much in a few hours, as furnaces in glass-houses do in twenty-four hours. In these attempts he wasted seven or eight hundred pounds. In the mean time

[1] An act of tyranny, as the affair was not complete, nor was there then a marriage-act.

[2] [See previous note, article PETITOT.—W.]

the prince, who had often visited the operation, died. This put a stop to the work for some time; Boit, however, began to lay colours on the plate; but demanded and obtained 700*l.* more. This made considerable noise, during which happened the revolution at court, extending itself even to Boit's work. Their graces of Marlborough were to be displaced even in the enamel, and her majesty ordered Boit to introduce Peace and Ormond, instead of Victory and Churchill. These alterations were made in the sketch, which had not been in the fire, and remained so in Peterson's hands, when he related the story to Vertue. Prince Eugene refused to sit. The queen died, Boit ran in debt, his goods were seized by execution, and he fled to France; where he changed his religion, was countenanced by the regent, obtained a pension of 250*l.* per ann. and an apartment, and was much admired in a country where they had seen no enameller since Petitot. Boit died suddenly at Paris about Christmas 1726. Though he never executed the large piece in question, there is one at Kensington, of a considerable size, representing Queen Anne sitting, and Prince George standing by her. At Bedford-house is another very large plate of the duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr and Nymphs,[1] by Luca Jordano, at Devonshire-house, and a fine head of Admiral Churchill; and Miss Reade, the paintress, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-street.[2]

## LEWIS CROSSE,

(—— 1724,)

a painter in water-colours,[3] who is not to be confounded with Michael Crosse[4] or De La Crux, whom I have men-

[1] [This enamel of Venus, Cupid, &c., and the head of Admiral Churchill, together with an enamel of Oliver Cromwell, by the same painter, were sold at the Strawberry-hill sale:—the Venus, &c. for 8 guineas; the head of Ad. Churchill, for 13 guineas; and the miniature of Cromwell, after Cooper, for 26 guineas.—W.]

[2] [Boit's principal enamel is one of the imperial family of Austria, preserved at Vienna: it is on gold, and is eighteen inches high, by twelve wide.—Fiorillo, *Geschichte der Mahlerey*, vol. v. p. 522.—W.]

[3] He excelled in making small copies from the great Italian Masters. At Wrest is one of his happiest efforts, in a copy of Titian's Europa.—D.

[4] It is Michael Crosse of whom there is an account in Graham.

tioned in the reign of Charles I. Lewis Crosse painted several portraits in miniature in Queen Anne's time, many of which are in the collection of the Duchess of Portland, the Countess of Cardigan, &c. This Crosse repaired a little picture of the Queen of Scots, in the possession of the Duke of Hamilton, and was ordered to make it as handsome as he could. It seems a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Crosse had a valuable collection of miniatures, the works of Peter Oliver, Hoskins and Cooper. Among them was a fine picture of a Lady Sunderland by the latter, his own wife, and a head almost profile in crayons, of Hoskins; a great curiosity, as I neither know of any other portrait of that master, nor where the picture itself is now.[1] That collection was sold at his house, the sign of the Blue Anchor, in Henrietta-Street, Covent-garden, Dec. 5, 1722, and Crosse died in October, 1724.

STATUARY in this reign, and for some years afterwards, was in a manner monopolized by

## FRANCIS BIRD.

(1667—1731.)

The many public works by his hand, which inspire nobody with a curiosity of knowing the artist, are not good testimonies in his favour. He was born in Piccadilly, 1667, and sent at eleven years of age to Brussels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and studied under Le Gros. At nineteen, scarce remembering his own language, he came home, and worked first for Gibbons, then for Cibber. He took[2] another short journey to Italy, and at his return set up for himself. The performance that raised his reputation, was the monument of Busby. The

[1] A copy in miniature of the Marquis del Guasto and family, from Titian, at Windsor.—D.

[2] These two journeys, it is said, he performed on foot.

latter had never permitted his picture to be drawn.[1] The moment he was dead, his friends had a cast in plaster taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his history, were,

The Conversion of St. Paul[2] in the pediment of that cathedral. Any statuary was good enough for an ornament at that height, and a great statuary had been too good.

The bas-reliefs under the portico.

The statue of Queen Anne, and the four figures round the pedestal, before the same church. The author of the *Abrégé*,[3] speaking of English artists, says, "A l'égard de la sculpture, le marbre gémit, pour ainsi dire, sous des ciseaux aussi peu habiles que ceux qui ont exécuté le groupe de la Reine Anne, placé devant l'Eglise de St. Paul, et les tombeaux de l'Abbaye de Westminster." This author had not seen the works of Rysbrach and Roubiliac; and for the satire on the group of Queen Anne, we may pardon the sculptor who occasioned, it as it gave rise to another satire, those admirable lines of Dr. Garth.[4]

The statue of Cardinal Wolsey at Christ-church.

The brazen figure of Henry VI. at Eton-college—a wretched performance indeed!

A magnificent monument in Fulham-church for the Lord Viscount Mordaunt. Bird received 250*l.* for his part of the sculpture.

The sumptuous monument of the last Duke of Newcastle,

[1] No two specimens of the talent of the same man, as exhibiting a more marked extreme, could be selected, than those of Dr. Busby and Sir Cloudesley Shovel, which last was erected at the expense of Queen Anne. It has furnished Pope with a subject of satire against the taste of monumental sculpture which then prevailed, when full-dressed coats were exactly imitated, and flowing wigs

"Eternal buckle took in Parian stone."

The ecclesiastical costume is particularly favourable to sculpture, and the head and figure are finely characteristic. For this performance, which Bird never afterwards equalled (*longo intervallo*), he is entitled to the praise of having produced the best specimen of the sculpture of the age.—D.

[2] The bas-relief of the Conversion of St. Paul, in the front of the cathedral, is 64 feet by 18, contains eight equestrian figures, beside many others, and cost 1,180*l.*; bas-reliefs under the portico, 450*l.*—D.

[3] Tom. ii. p. 216.—D.

[4] For the statue of Queen Anne and the four figures round the pedestal, Bird received no less a sum than 1,130*l.*—D.

in Westminster-abbey, erected by the Countess of Oxford, his daughter. The cumbent figure is not the worst of Bird's works.

At Lord Oxford's auction was sold his copy of the Faun. Bird died in 1731, aged sixty-four.

## SIR JOHN VANBRUGH,

(1666[1]—1726,)

belongs only to this work in a light that is by no means advantageous to him. He wants all the merits of his writings to protect him from the censure due to his designs.[2] What Pope said of his comedies is much more applicable to his buildings—

"How Van wants grace!"

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littleness. The style of no age, no country, appears in his works; he broke through all rule, and compensated for it by no imagination. He seems to have hollowed quarries rather than to have built houses; and should his edifices, as they seem formed to do, outlast all record, what architecture will posterity think was that of their ancestors? The laughers, his contemporaries, said, that having been confined in the Bastile, he had drawn his notions of building from that fortified dungeon.[3] That a

[1] [It is not known where Sir John was born, but he was of Flemish descent; his father, Giles Vanbrugh, was the son of a Flemish Protestant, who fled from the persecutions of the Duke of Alva. For a more particular account, see Cunningham's *Lives*, vol. iv.—W.]

[2] By no circumstance has it been ascertained when Vanbrugh adopted architecture as his profession. Castle Howard was his first work of consequence, which he began in 1702. He quitted all concern with the theatre, either as an author or proprietor, about the year 1706. In the preface to the *Miscellanies*, published jointly by Pope and Swift, they appear to have relented. "In regard to two persons only, we wish our raillery, though ever so tender, or our resentment, though ever so just, had not been indulged. We speak of Sir John Vanbrugh, who was a man of wit and of honour, and of Mr. Addison."—D.

[3] The "Secret History of the Building of Blenheim" is one of the most amusing of that very interesting collection of anecdotes by Mr. Disraeli, in the second volume of the second series of the *Curiosities of Literature*," (p. 80,) a work which has deservedly received the best proof of popular approbation. The money expended on Blenheim was not voted by Parliament, but was paid out of the privy purse; and after the death of Queen Anne, the Duke of Marlborough denied all responsibility for payment; and Vanbrugh was himself forced to advance money to the workmen, who gladly accepted one-third of the debt.—D.

W.E.Worthington sculpt.

SIR JOHN VANBRUGH.

single man should have been capricious, should have wanted taste, is not extraordinary. That he should have been selected to raise a palace,[1] built at the public expense, for the hero of his country, surprises one.[2] Whose thought it was to load every avenue to that palace with inscriptions, I do not know; altogether they form an edition of the acts of Parliament in stone. However partial the court was to Vanbrugh, every body was not so blind to his defects. Swift ridiculed both his own diminutive house at Whitehall, and the stupendous pile at Blenheim. Of the first he says,

> "At length they in the rubbish spy
> A thing resembling a goose-pye."

And of the other,

> "That if his grace were no more skill'd in
> The art of battering walls than building,
> We might expect to see next year
> A mouse-trap-man chief engineer."

Thus far the satirist was well-founded; party-rage warped his understanding, when he censured Vanbrugh's plays, and left him no more judgment to see their beauties than Sir John had, when he perceived not that they were the only beauties he was formed to compose. Nor is any thing sillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the dean supposes enabled him *to build houses.*[3] Sir John himself had not a worse reason for being an architect. The faults of Blenheim did not escape the severe Dr. Evans, though he lays them on the master, rather than on the builder:

> "The lofty arch his vast ambition shows,
> The stream an emblem of his bounty flows."

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[1] The duchess quarrelled with Sir John and went to law with him; but though he proved to be in the right, or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-park.——They were perpetually engaged in plotting and counterplotting, and as they were both wits, ingeniously tormenting each other.—D.

[2] Began in 1705, but not completed in 1722, when the Duke of Marlborough died.—D.

[3] Charles Howard, the third Earl of Carlisle, deputy earl marshal, appointed Vanbrugh Clarenceux king of arms, above all the heralds, who remonstrated, without effect, against that supersession, in 1703. Vanbrugh's first official signature occurs in 1704. He had not the slightest knowledge of heraldry, and neglected his office, which he nevertheless retained till a month before his death, in 1726. The cause of this extraordinary promotion has been referred to the building of Castle Howard. –D.

These invectives perhaps put a stop to Vanbrugh's being employed on any more buildings for the crown, though he was surveyor of the works at Greenwich, comptroller-general of the works, and surveyor of the gardens and waters.[1] His other designs were,

St. John's-church, Westminster, a wonderful piece of absurdity.[2]

Castle Howard, in Yorkshire.[3]

Eastbury, in Dorsetshire.[4]

King's Weston, near Bristol.[5]

Easton Weston, in Northamptonshire.

One front of Grimsthorp, Lincolnshire.[6]

Mr. Duncombe's, in Yorkshire.

[1] Vanbrugh was patronised by Sir Robert Walpole, a circumstance to which *his son* does not allude. He was knighted upon the accession, in 1714, and then appointed comptroller of the king's works; in 1716, surveyor of Greenwich-hospital. For Sir Robert, who had purchased a house at Chelsea, he built an octagon summer-house, of large dimensions. A letter concerning it is extant, which gives a memorable example of the integrity of the architect as a man of business. "Oct. 17, 1715. The inclosed is the second part of what I troubled you with the other day, which I hope you will think a most reasonable application. I have made an estimate of your fabrick, which comes to 270*l.*; but I have allowed for doing some things in it, in a better manner than perhaps you will think necessary—so I believe it may be done to your mind for 200*l.* But, for your farther satisfaction, I desire you will send your clerk of the works to me, and I will explain it so to him, that he may likewise make a calculation, without showing him mine, or telling him what I make the expense to amount to, in the total. And when this is done, we will give each particular article to the respective workmen; and they shall make their estimation too—so that you shall know the bottom of it, at last; or the Devil shall be in it. Your most humble Architect, J. Vanbrugh. To the Right Hon. Robert Walpole, Esq., at Chelsea."—D.

[2] Walpole himself exonerates Vanbrugh from this charge, when he attributes, subsequently, the building of this church, with its four belfries, to Archer.—D.

[3] Castle Howard was begun in 1702, and completed by Vanbrugh, excepting the west wing. The design is much simpler than that of Blenheim; with a portico in the centre, and a cupola of considerable height and dimensions, very long galleries, as wings, with pavilions at either end. The living apartments were all of them originally small, and of equal size. Many improvements have been made by the last Earl of Carlisle, from the plans of the late ingenious artist, C. H. Tatham, who has given to Vanbrugh's building the advantages which could be derived from good taste. A statue gallery was made in 1802.—D.

[4] This very spacious mansion, the front of which, with the offices, extending 370 feet, was erected for Mr. Doddington, and was taken down by the first Earl Temple, about the middle of the last century.—D.

[5] King's Weston was built for the Honourable Edward Southwell, which has all Vanbrugh's faults. But he must be allowed some degree of merit for the plan of his chimneys, which he sometimes grouped into a resemblance of pinnacles, or connected into an arcade, by which the massiveness of the house was greatly relieved.—D.

[6] He has here indulged himself in imitating Blenheim and Castle Howard. The hall is indeed of noble proportions, being 110 feet long, 40 in breadth and height, and finished by a cupola.—D.

Two little castles at Greenwich.[1]

The Opera-house in the Haymarket.[2]

Durable as these edifices are, the "Relapse," the "Provoked Wife," the "Confederacy," and "Æsop," will probably outlast them; nor, so translated, is it an objection to the two last that they were translations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones[3] would not be the first architect of Britain.

Sir John Vanbrugh died at Whitehall March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph,

> "Lie heavy on him, earth, for he
> Laid many a heavy load on thee."[4]

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[1] One of those singularly-constructed houses is called the Bastile, but Mr. D'Israeli has given no credit to the tale, that Sir John was ever confined within these walls; although in one of his letters it is incidentally mentioned that he was born there. In the other, Lady Vanbrugh, his relict, resided till her death in 1776, when she was ninety years old. Their only son was slain in battle, near Tournay, in 1746; and his property, which was not considerable, devolved to his heirs at law.—D.

[2] Since that time the Opera-house has been twice burnt and rebuilt.

Beside the houses above described, Vanbrugh was the architect of Oulton-hall, Cheshire, for Mr. Egerton, and Seaton Delaval, in Northumberland.

The Clarendon Printing Office, at Oxford, was begun in 1712, and it is evident that Vanbrugh intended to confine himself to rules, and to give what he thought to be a correct specimen of the Roman Doric. It does not remain, as he designed and left it; for the entire podium has been taken away, and the full and large columns now seem to be too heavy and too high, since their original appendages have been diminished.

Of Blenheim a farther notice will be taken, as to the architectural, or rather picturesque merit of that enormous pile. The length of the north front, from one wing to the other, is 348 feet. Internally the library is 138 feet by 32. It has been observed, "that the dimensions of the hall (53 feet by 44, and 60 high) are such as would give disgust, at first sight, but for the gallery, which is not an overgrown shelf, stuck to a wall, as at Houghton and Wilton; or turned into the range of a bath, as at Holkham." *Six Weeks' Tour*, 8vo. 1768.—D.

[3] Inigo Jones imitated the taste of the antique, but did not copy it so servilely as Palladio. Lord Burlington, who had exquisite taste, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the best Italian architects, have dared to invent, when it was in the spirit of the standard. Perhaps there could not be a more beautiful work than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò (da) Cortona, and Nicolò Poussin. It is surprising that Raphael's works in this manner have not been assembled. Besides thoughts in his paintings, he executed several real buildings of the truest delicacy.

[4] These "heavy loads" are introduced into scenes of amenity, where small edifices classically correct and light are most appropriate, if any ideas are to be excited of the imaginary Elysian Fields. Vanbrugh's designs abound at Stowe, where Lord Cobham expressed his approbation, by an inscription against a pyramid, sixty feet high.

"Inter plurima hortorum horum ædificia a Johanne Vanbrugh Equite designata hanc pyramidem illius memoriæ sacrum voluit Cobham." A pyramid was no im-

## ——ROBERTI,

an architect, who built the staircase at Coudray, the Lord Montacute's; Pelegrini painted it.

## ——BAGOTTI

is mentioned by Vertue, but not with much justice, for admirable execution of a ceiling in stucco, at Cashiobury, Lord Essex's seat. It represents Flora, and other figures, and boys in alto-relievo supporting festoons.

## JOHN CROKER

was bred a jeweller, which profession he changed for that of medallist. He worked for Harris; and succeeding him graved all the medals from the end of King William's reign, of whom he struck one large one, all those of Queen Anne, and George I. and those of George II. though Croker died many years before him, but none of our victories in that reign were so recorded.

proper emblem of his style. Brown, when he laid out the grounds at Blenheim, conducted the lake under the arch, and spoiled the epigram.—D.

[Few now will agree with Walpole in his opinion of Vanbrugh. Among so many censures, it is but fair to record some praises. Sir Joshua Reynolds says—"When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak, then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal objects, he produced his second and third groups or masses; he perfectly understood in his art what is the most difficult in ours, the conduct of the background; by which the design and invention is set off to the greatest advantage. What the background is in painting, in architecture is the real ground on which the building is erected; and no architect took greater care than he that his work should not appear crude and hard; that is, it did not abruptly start out of the ground without expectation or preparation.

"This is a tribute which a painter owes to an architect, who composed like a painter, and was defrauded of the due reward of his merit by the wits of his time, who did not understand the principles of composition in poetry better than he; and who knew little or nothing of what he understood perfectly, the general ruling principles of architecture and painting. His fate was that of the great Perrault; both were the objects of the petulant sarcasms of factious men of letters; and both have left some of the fairest ornaments which to this day decorate their several countries; the façade of the Louvre, Blenheim, and Castle-Howard."—*Discourse XIII.*—W.]

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## CHAPTER XVII.[1]

PAINTERS IN THE REIGN OF KING GEORGE I.

We are now arrived at the period in which the arts were sunk to the lowest ebb in Britain. From the stiffness introduced by Holbein and the Flemish masters, who not only laboured under the timidity of the new art, but who saw nothing but the starch and unpliant habits of the times, we were fallen into a loose, and, if I may use the word,[2] a *dissolute* kind of painting, which was not less barbarous than the opposite extreme, and yet had not the merit of representing even the dresses of the age. Sir Godfrey Kneller still lived, but only in name, which he prostituted by suffering the most wretched daubings of hired substitutes to pass for his works, while at most he gave himself the trouble of taking the likeness of the person who sat to him. His bold and free manner was the sole admiration of his successors,

[1] First Chapter of the fourth Volume of the original Edition.
[2] "Lege solutis." *Hor.*—D.

who thought they had caught his style, when they neglected drawing, probability, and finishing. Kneller had exaggerated the curls of full-bottomed wigs, and the tiaras of ribands, lace, and hair, till he had struck out a graceful kind of unnatural grandeur; but the succeeding modes were still less favourable to picturesque imagination. The habits of the time were shrunk to awkward coats and waistcoats for the men; and for the women, to tight-laced gowns, round hoops, and half a dozen squeezed plaits of linen, to which dangled behind two unmeaning pendants, called lappets, not half covering their strait-drawn hair. Dahl, D'Agar, Richardson, Jervas, and others, rebuffed with such barbarous forms, and not possessing genius enough to deviate from what they saw into graceful variations, clothed all their personages with a loose drapery and airy mantles, which not only were not, but could not be the dress of any age or nation, so little were they adapted to cover the limbs, to exhibit any form, or to adhere to the person, which they scarce enveloped, and from which they must fall on the least motion. As those casual lappings and flowing streamers were imitated from nothing, they seldom have any folds or chiaro-scuro; anatomy and colouring being equally forgotten. Linen, from what economy I know not, is seldom allowed in those portraits, even to the ladies, who lean carelessly on a bank, and play with a parrot they do not look at, under a tranquillity which ill accords with their seeming situation, the slightness of their vestment and the lankness of their hair having the appearance of their being just risen from the bath, and of having found none of their clothes to put on, but a loose gown. Architecture was perverted to mere house-building, where it retained not a little of Vanbrugh; and if employed on churches, produced at best but corrupt and tawdry imitations of Sir Christopher Wren. Statuary still less deserved the name of an art.

The new monarch was void of taste, and not likely at an advanced age to encourage the embellishment of a country, to which he had little partiality, and with the face of which he had few opportunities of getting acquainted; though, had he been better known, he must have grown the delight of

it, possessing all that plain good-humoured simplicity and social integrity which peculiarly distinguishes *the honest English private gentleman.* Like those patriots, it was more natural to George I. to be content with, or even partial to whatever he found established, than to seek for improvement and foreign ornament. But the arts, when neglected, always degenerate. Encouragement must keep them up, or a genius revivify them. Neither happened under the first of the House of Brunswick. I shall be as brief as I can in my account of so ungrateful a period; for though the elder Dahl and Richardson, and a very few more had merit in some particulars, I cannot help again advertising my readers, that no reign, since the arts have been in any esteem, produced fewer works that will deserve the attention of posterity. As the reign too was of no long duration, most of the artists had lived under the predecessors of George I. or flourished under his son, where several will be ranked with more propriety. Of the former class was

## LOUIS LAGUERRE,

(1663—1721,)

the assistant and imitator of Verrio, with whose name his will be preserved when their united labours shall be no more, both being immortalized by that unpropitious line of Pope,

"Where sprawl the saints of Verrio and Laguerre."

The same redundancy of history and fable is displayed in the works of both; and it is but justice to say that their

performances were at least in as good a taste as the edifices they were appointed to adorn.

Laguerre's father was a Catalan, who settled in France, and became master of the menagerie at Versailles. The son being born at Paris in 1663, Louis the Fourteenth did him the honour of being his godfather, and gave him his own name. At first he was placed in the Jesuits'-college, but having a hesitation in his speech, and discovering much inclination to drawing, the good fathers advised his parents to breed him to a profession that might be of use to himself, since he was not likely to prove serviceable to them. He, however, brought away learning enough to assist him afterwards in his allegoric and historic works. He then studied in the Royal Academy of Painting, and for a short time under Le Brun. In 1683, he came to England with one Rickard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him most part of the large picture in St. Bartholomew's-hospital, and succeeding so well when little above twenty, he rose into much business, executing great numbers of ceilings, halls, and staircases, particularly at Lord Exeter's, at Burleigh, the staircase at old Devonshire-house, in Piccadilly, the staircase and saloon at Buckingham-house, the staircase at Petworth,[1] many of the apartments at Burleigh-on-the-Hill, where the walls are covered with his Cæsars, some things at Marlborough-house, in St. James's-park, and, which is his best work, the saloon at Blenheim.[2] King William gave him lodgings at Hampton-court, where he painted the labours of Hercules in chiaro-scuro ; and being appointed to repair those valuable pictures, the triumphs of Julius Cæsar by Andrea Montegna, he had the judgment to imitate the style of the original, instead of new clothing them in vermilion and ultramarine ; a fate that befell Raphael even from the pencil of Carlo Maratti.

[1] The subject is "The Life of Elizabeth, Duchess of Somerset, allegorically designated by many figures, and alluding to her being the last of her family, her auspicious marriage, and her children, who are introduced as attending a triumphal car."—D.

[2] In the different compartments are represented the various habits and costume of different nations. The ceiling represents John, Duke of Marlborough, in a triumphal car. He is met by Peace, with Time, who reminds him of the rapidity of his own flight.—D.

Laguerre was the first chosen unanimously by the commissioners for rebuilding St. Paul's to decorate the inside of the cupola, but was set aside by the prevailing interest of Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller was more just to him,[1] though from pique to Thornhill, and employed him to paint the staircase of his house at Witton, where Laguerre distinguished himself beyond his common performances. On the union of England and Scotland, he was ordered by Queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the portraits of her majesty and the principal ministers; but though he gave the drawings, the work went no farther. A few pictures he painted besides, and made designs for engravers. In 1711, he was a director of an Academy of Painting, erected in London, and was likely to be chosen governor on the resignation of Kneller, but was again baffled by his competitor, Thornhill. In truth, he was, says Vertue, a modest unintriguing man, and as his father-in-law,[2] John Tijou said, God had made him a painter, and there left him. The ever-grateful and humble Vertue commends him highly, and acknowledges instructions received from him; the source, I doubt, of some of his encomiums. At a tavern in Drury-lane, where was held a club of virtuosi, he painted in chiaroscuro round the room a bacchanalian procession, and made them a present of his labour. Vertue thinks that Sir James Thornhill was indebted to him for his knowledge of historic painting on ceilings, &c. and says he was imitated by others[3] as one Riario,[4] Johnson, Brown, and several, whose names are perished as well as that gaudy style.

Laguerre, towards his latter end, grew dropsical and inactive, and going to see the "Island Princess," at Drury-lane, which was acted for the benefit of his son, then newly entered to sing on the stage, he was seized with a stroke of apoplexy, and dying before the play began, April 20, 1721,

[1] *Vide* Life of Kneller, p. 586.
[2] A founder of iron balustrades.
[3] Lanscron was another assistant of Verrio and Laguerre, on his first arrival from Flanders. He died poor in 1737, leaving a son of his profession.
[4] Riario painted a staircase at Lord Carpenter's.

he was buried in the churchyard of St. Martin's-in-the-Fields.

John Laguerre, the son, had talents for painting, but wanted application, preferring the stage to more laborious studies. After quitting that profession, I think he painted scenes, and published a set of prints of Hob in the Well, which had a great sale, but he died at last in indigent circumstances in March, 1748.

## MICHAEL DAHL,

(1656—1743,)

was born at Stockholm, and received some instructions from Ernstraen Klocke, an esteemed artist in that country, and painter to the crown, who, in the early part of his life, had been in England. At the age of twenty-two, Dahl was brought over by Mr. Pouters, a merchant, who, five years afterwards, introduced Boit from the same country. After a year's residence here, Dahl continued his travels in search of improvement, stayed about a year at Paris, and bestowed about three more on the principal cities in Italy. At Rome he painted the portrait of P. F. Garroli, a sculptor and architect, under whom Gibbs studied for some time. But it was more flattering to Dahl to be employed by one that had been his sovereign, the famous Queen Christina. As he worked on her picture, she asked what he intended she should hold in her hand? He replied, "A fan." Her majesty, whose ejaculations were rarely delicate, vented a very gross one, and added, "A fan! give me a lion; that is fitter for the Queen of Sweden." I repeat this, without any intention of approving it. It was a pedantic affectation of spirit in a woman who had quitted a crown to ramble over Europe in a motley kind of masculine masquerade, assuming the right of assassinating her gallants, as if tyranny as well as the priesthood were an indelible character, and throwing herself for protection into the bosom of a Church she laughed at, for the comfortable enjoyment of talking indecently with learned men, and of living so with any other men. Contemptible in her ambition by abandoning the happiest

W.H. Watt sc.

MICHAEL DAHL.

*From the Original by himself*

*at Strawberry Hill.*

opportunity of performing great and good actions, to hunt for venal praises from those parasites, the literati, she attained, or deserved to attain, that sole renown which necessarily accompanies great crimes or great follies in persons of superior rank. Her letters discover no genius or parts, and do not even wear that now trite mantle of the learned, the affectation of philosophy. Her womanish passions and anger display themselves without reserve, and she is ever mistaking herself for a queen, after having done everything she could to relinquish and disgrace the character.[1]

Dahl returned to England in 1688, where he found Sir Godfrey Kneller rising to the head of the profession, and where he had yet merit enough to distinguish himself as no mean competitor. His colouring was good, and attempting nothing beyond portraits, he has certainly left many valuable pictures, especially as he did not neglect everything but the head like Kneller, and drew the rest of the figure much better than Richardson. Some of Dahl's works are worthy of Riley. The large equestrian picture of his sovereign, Charles the Eleventh, at Windsor, has much merit, and in the gallery of admirals at Hampton-court he suffers but little from the superiority of Sir Godfrey. In my mother's picture at Houghton, there is great grace, though it was not his most common excellence. At Petworth, are several whole-lengths of ladies by him, extremely well coloured.[2] The more universal talents of Kneller and his assuming presumption carried away the crowd from the modest and silent Dahl, yet they seem to have been amicable rivals, Sir Godfrey having drawn his portrait. He did another of

[1] *The Memoirs of Q. Christina of Sweden* have been published in four very large volumes in 4to. by Archenholz, librarian to the Landgrave of Hesse-Cassel. He has printed 220 of the Royal Epistles, and two original works, 1. *Ouvrage de Loisir, Maximes et Sentences;* 2. *Reflexions sur la Vie et les Actions du Grand Alexandre,* to whom, in her conversations, she had a habit of comparing herself. Her life and memoirs have engaged other authors, but the best is that by Lacombe, 1762, 12mo.—D.

[2] These portraits, which merit Walpole's commendation, are, 1. Lady Anne Hervey, daughter of Ralph, Duke of Montague. 2. Barbara Talbot, Lady Longueville. 3. Rachel Russel, Duchess of Devonshire. She was the daughter of William, Lord Russel. 4. Anne Capel, Countess of Carlisle. 5. Margaret Sawyer, Countess of Pembroke. 6. Mary Somerset, Duchess of Ormond. 7. Juliana Allington, Lady Howe. 8. Jane Temple, Countess of Portland.—D.

himself, but Vertue owns that Sir Godfrey deserved the preference for likeness, grace, and colouring. Queen Anne sat to him, and Prince George was much his patron.

Virtuous and esteemed, easy in his circumstances and fortunate in his health, Dahl[1] reached the long term of eighty-seven years, and dying October 20, 1743, was buried in St. James's-church. He left two daughters, and about three years before lost his only son, who was a very inferior painter, called the younger Dahl, but of whose life I find no particulars among Vertue's collections

## PETER ANGELIS,

(1685—1734,)

worked in a very different style from the two preceding painters, executing nothing but conversations and landscapes with small figures, which he was fond of enriching with representations of fruit and fish. His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was easy, bright, and flowing, but his colouring too faint and nerveless. He afterwards adopted the habits of Rubens and Vandyck, more picturesque indeed, but not so proper to improve his productions in what their chief beauty consisted, familiar life. He was born at Dunkirk, in 1685, and visiting Flanders and Germany in the course of his studies, made the longest stay at Dusseldorp, enchanted with the treasures of painting in that city. He came to England about the year 1712, and soon became a favourite painter; but in the year 1728, he set out for Italy,[2] where he spent three years. At Rome his pictures pleased extremely, but being of a reserved temper, and not ostentatious of his merit, he disgusted several by the reluctance with which he exhibited his works: his studious and sober

[1] [Two pictures by Dahl were sold at the Strawberry-hill sale :—
A miniature portrait of himself. Bought by Charles Deane, Esq. for 2*l.* 2*s.*; and an oval portrait of Catherine Sedley, Countess of Dorchester, mistress of James II., and mother of the Duchess of Buckingham. Bought by Lord Charles Townsend, for 56 guineas.—W.]

[2] After making an auction of his pictures, amongst which were copies of the Four Markets, then at Houghton, by Rubens and Snyder.

temper, inclining him more to the pursuit of his art, than to the advantage of his fortune. Yet his attention to the latter prevented his return to England as he intended, for stopping at Rennes in Bretagne, a rich and parliamentary town, he was so immediately overwhelmed with employment there, that he settled in that city, and died there in a short time, in the year 1734, when he was not above forty-nine years of age. Huyssing painted his picture while he was in England.[1]

## ANTONY RUSSEL,

(—— 1743,)

is recorded by Vertue as one of Riley's school [consequently a painter of portraits], as were Murray and Richardson, though he owns with less success and less merit; nor does he mention any other facts relating to him, except that he died in July, 1743, aged above fourscore. I should not be solicitous to preserve such dates, but that they sometimes ascertain the hands by which pictures have been painted; and yet I have lived long enough since the first volumes[2] of this work were printed to see many pieces ascribed to Holbein and Vandyck in auctions, though bearing dates notoriously posterior to the deaths of those masters: such notices as these often helping more men to cheat than to distinguish

## LUKE CRADOCK,

(—— 1717,)

who died early in this reign, was a painter of birds and animals, in which walk he attained much merit by the bent and force of his own genius, having been so little initiated even in the grammar of his profession, that he was sent from Somerton, near Ilchester, in Somersetshire, where he was born, to be apprentice to a house-painter in London, with whom he served his time. Yet there, without instructions,

[1] [A pair of small cabinet pictures, the Fish Market, and Fruit and Vegetable Market, by Angelis, were bought by the Earl of Derby for 7½ guineas, at the Strawberry-hill sale, in 1842.—W.]

[2] Alluding to the original Edition.

and with few opportunities of studying nature in the very part of the creation which his talents led him to represent, he became, if not a great master, a faithful imitator of the inferior class of beings. His birds in particular are strongly and richly coloured, and were much sought as ornaments over doors and chimney-pieces. I have seen some pieces of his hand painted with a freedom and fire that entitled them to more distinction. He worked in general by the day, and for dealers who retailed his works, possessing that conscious dignity of talents that scorned dependence, and made him hate to be employed by men whose birth and fortune confined his fancy, and restrained his freedom. Vertue records a proof of his merit which I fear will enter into the panegyrics of few modern painters: he says he saw several of Cradock's pictures rise quickly after his death to three and four times the price that he had received for them living.[1] He died in 1717, and was buried at St. Mary's, Whitechapel.

## PETER CASTEELS,

(1684—1749,)

was, like Cradock, though inferior in merit, a painter of fowls, but more commonly of flowers; yet neither with the boldness and relievo of a master, nor with the finished accuracy that in so many Flemish painters almost atones for want of genius. He was born at Antwerp in 1684, and in 1708 came over with his brother,[2] Peter Tillemans. In 1716 he made a short journey to his native city, but returned soon. In 1726 he published twelve plates of birds and fowl, which he had designed and etched himself, and did a few other things in the same way. In 1735 he retired to Tooting, to design for calico printers; and lastly, the manufacture being removed thither, to Richmond, where he died of a lingering illness, May 16, 1749.

[1] [The same may be said of several English painters who have died since this was written, and during the course of this century. Wilson is perhaps the most striking example.—W.]

[2] So Vertue. I suppose he means brother-in-law.

## ——— D'AGAR,[1]

the son of a French painter, and himself born in France, came young into England, and rose to great business, though upon a very slender stock of merit. He was violently afflicted with the gout and stone, and died in May, 1723, at the age of fifty-four. He left a son whom he bred to his own profession.[2]

## CHARLES JERVAS,

(1675—1739.)[3]

No painter of so much eminence as Jervas is taken so little notice of by Vertue in his memorandums, who neither specifies the family, birth, nor death of this artist. The latter happened at his house[4] in Cleveland-court, in 1739. One

[1] [Jacques D'Agar, who was born at Paris in 1640, and first painted history, but afterwards exclusively portraits. He visited Copenhagen, and was appointed his court painter by Christian V., a rank he held under Christian's successor, Frederick IV. D'Agar visited London by the permission of this king in the commencement of the eighteenth century, and painted many of the English nobility, and distinguished persons, during Queen Anne's reign. He returned to Denmark, and died at Copenhagen in 1716. D'Agar's portrait, painted in 1693, is in the Painters' Gallery at Florence. From Walpole's dates, it would appear that he must allude rather to a son of this painter; the father was, however, evidently the more worthy of mention. Museo Fiorentino; Fiorillo, *Geschichte der Mahlerey*, vol. v.—W.]

[2] THEODORE NETSCHER.—It is certainly a singular circumstance, that Walpole should have omitted this able artist, who, as we are told by Descamps (tom. iv. p. 41), passed six years in England, which country he found to be "a second Peru," in the sudden acquirement of great wealth.

He was the eldest son of the celebrated Gaspard Netscher, and his most able pupil, excelling, like him, in small portrait disposed in family groups. Leaving Holland, he was much encouraged at the court of Louis XIV.; but in 1715, the States of Holland having sent over six thousand men to the aid of George I., he obtained the office of their treasurer.

His great patron was Sir Matthew Dekker, a London merchant, of Dutch birth. By him Netscher was introduced to the royal notice, was favoured by the Prince of Wales (George II.); and was employed by the nobility to paint small family groups, inferior, but not greatly so, to those of his father. In 1722, he returned to Holland, and lived splendidly upon the fruits of his art, acquired in this country. His original friend, Sir Matthew Dekker, visiting Holland in 1727, endeavoured to persuade him to settle again in England, but without success. He died in 1732.—D.

[Theodore Netscher was born at Bordeaux in 1661, and died at Hulst, in Holland, in 1732. See an account of him in Van Gool's *Nieuwe Schouburg*, from which Descamps' notice is taken.—W.]

[3] [He was born in Ireland, but the exact date of his birth is not known.—W.]

[4] He had another house at Hampton, Middlesex. It is uncertain whether he was buried there, as was another painter, Huntingdon Shaw, of Nottingham, in 1710; and who is styled in his epitaph, "an artist in his own way."—D

would think Vertue foresaw how little curiosity posterity would feel to know more of a man who has bequeathed to them such wretched daubings. Yet, between the badness of the age's taste, the dearth of good masters, and a fashionable reputation, Jervas sat at the top of his profession ; and his own vanity thought no encomium disproportionate to his merit. Yet was he defective in drawing, colouring, composition, and even in that most necessary, and perhaps most easy talent of a portrait-painter, likeness. In general his pictures are a light flimsy kind of fan-painting, as large as the life. Yet I have seen a few of his works highly coloured ; and it is certain that his copies of Carlo Maratti, whom most he studied and imitated, were extremely just, and scarce inferior to the originals. It is a well-known story of him, that, having succeeded happily in copying [he thought, in surpassing] a picture of Titian, he looked first at the one, then at the other, and then with parental complacency cried, "Poor little Tit! how he would stare!"

But what will recommend the name of Jervas to inquisitive posterity was his intimacy with Pope,[1] whom he instructed[2] to draw and paint, whom therefore these anecdotes are proud to boast of and enrol[3] among our artists,

[1] Jervas, who affected to be a Free-thinker, was one day talking very irreverently of the Bible. Dr. Arbuthnot maintained to him that he was not only a speculative, but a practical believer. Jervas denied it. Arbuthnot said he would prove it: "You strictly observe the second commandment," said the Doctor; "for in your pictures you make not the likeness of any thing that is in the heavens above, or in the earth beneath, or in the waters under the earth."

[2] Spence informs us that Pope was "the pupil of Jervas for the space of a year and a half," meaning that he was constantly so, for that period. Tillemans was engaged in painting a landscape for Lord Radnor, into which Pope by stealth inserted some strokes, which the prudent painter did not appear to observe ; and of which circumstance Pope was not a little vain. In proof of his proficiency in the art of painting, Pope presented his friend, Mr. Murray, with a head of Betterton, the celebrated tragedian, which is now at Caen Wood. During a long visit at Holm Lacy, in Herefordshire, accompanied by Mr. Digby, his friend and correspondent, and the brother of Lady Scudamore (to whom that mansion then belonged, and where he wrote his *Man of Ross*), he amused his leisure, by copying from Vandyck, in crayons, a head of Wentworth, Earl of Strafford. The editor has seen it there, and it has considerable merit. Walpole has admitted several amateurs into his catalogue upon as slight pretensions. Pope had no true taste for the sister art, and it is said, that he actually asked Dr. Arbuthnot whether Handel really deserved the fame which he enjoyed.—D.

[3] See his letters to Jervas, and a short copy of verses on a fan designed by him-

and who has enshrined[1] the feeble talents of the painter in "the lucid amber of his glowing lines." The repeated name of Lady Bridgwater[2] in that epistle was not the sole effect of chance, of the lady's charms, or of the conveniency of her name to the measure of the verse. Jervas had ventured to look on that fair one with more than a painter's eyes; so entirely did the lovely form possess his imagination, that many a homely dame was delighted to find her picture resemble Lady Bridgwater.[3] Yet neither his presumption nor his passion could extinguish his self-love. One day, as she was sitting to him, he ran over the beauties of her face with rapture. "But," said he, "I cannot help telling your ladyship that you have not a handsome ear." "No!" said Lady Bridgwater; "pray, Mr. Jervas, what is a handsome ear?" He turned his cap, and showed her his own.

What little more I have to say of him is chiefly scattered amongst the notes of Vertue. He was born in Ireland, and for a year studied under Sir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection. At Hampton-court he copied the cartoons in little, and sold them to Dr. George Clarke of Oxford, who became his protector, and furnished him with money to visit Paris and Italy. At the former he lent two of his cartoons to Audran, who engraved them, but died before he could begin the rest. At Rome he applied himself to learn to draw; for, though thirty years old, he said he had begun at the wrong end, and had only studied colouring. The friendship of Pope,

self on the story of Cephalus and Procris. [Purchased at Mrs. Blount's sale, by Sir J. Reynolds.] There is a small edition of the *Essay on Man*, with a frontispiece likewise of his design.

[1] See Pope's epistle to Jervas, with Dryden's translation of Fresnoy's *Art of Painting*.

[2] Elizabeth, Countess of Bridgwater, one of the beautiful daughters of the great Duke of Marlborough.——

"An angel's sweetness, or Bridgewater's eyes." *Pope.*—D.

[3] Pope, in the epistle, which shows how much the fame of the painter was indebted to the friendship of the poet, confers an extravagant praise on this portrait in particular,

"With Zeuxis' Helen, thy Bridgewater vie."—D.

and the patronage of other men of genius and rank,[1] extended a reputation built on such slight foundations: to which not a little contributed, we may suppose, the *Tatler*, No. VIII. April 18, 1709, who calls him *the last great painter that Italy has sent us.* To this incense a widow worth 20,000*l.* added the solid, and made him her husband. In 1738 he again travelled to Italy for his health, but survived that journey only a short time, dying Nov. 2, 1739.[2]

He translated and published a new edition of *Don Quixote.* His collection of drawings and Roman fayence, called Raphael's[3] earthenware, and a fine cabinet of ivory carvings by Fiamingo, were sold, the drawings in April, 1741, and the rest after the death of his wife.

It will easily be conceived by those who know anything of the state of painting in this country of late years, that this work pretends to no more than specifying the professors of most vogue. Portrait-painting has increased to so exuberant a degree in this age, that it would be difficult even to compute the number of limners that have appeared within the century. Consequently, it is almost as necessary that the representations of men should perish and quit the scene to their successors, as it is that the human race should give place to rising generations. And indeed the mortality is almost as rapid. Portraits that cost twenty, thirty, sixty, guineas, and that proudly take possession of the drawing-room, give way in the next generation to those of the new-married couple, descending into the parlour, where they are slightly mentioned as *my father's and mother's pictures.* When they become *my grandfather and grandmother*, they

[1] Seven letters from Jervas to Pope are printed in the two additional volumes to that poet's works, published by R. Baldwin, 1776.——These letters are reprinted in the editions of Pope's works by Dr. J. Warton and W. Lisle Bowles, 8vo. 1797 and 1807. They show on either side the greatest attachment and friendship. Ruffhead's *Life of Pope*, p. 147.—D.

[2] "Pope remarked that he was acquainted with three painters, all men of ingenuity, but who wanted common sense. One fancied himself a military architect without mathematics, another was a fatalist without philosophy; and the third translated *Don Quixote* without understanding Spanish." (*Warburton.*) The two last mentioned were evidently Kneller and Jervas.—D.

[3] There is a large and fine collection of this ware at the late Sir Andrew Fountain's at Narford, in Norfolk.

mount to the two pair of stairs; and then, unless despatched to the mansion-house in the country,[1] or crowded into the housekeeper's room, they perish among the lumber of garrets, or flutter into rags before a broker's shop at the Seven Dials. Such already has been the fate of some of those deathless beauties, who Pope promised his friend should[2]

"Bloom in his colours for a thousand years."

And such, I doubt, will be the precipitate catastrophe of the works of many more who babble of Titian and Vandyck, yet only imitate Giordano, whose hasty and rapacious pencil deservedly acquired him the disgraceful title of *Luca fa presto*.[3]

## JONATHAN RICHARDSON

(1665—1745)

was undoubtedly one of the best English painters of a head that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want

[1] Few who now survey Jervas's prim portraits of women, with their faint carnations, and wrapped up in yards of satin, but will join in this censure.

When it had been remarked to Sir Joshua Reynolds that pictures by Jervas, although so much celebrated in his time, were very rarely seen, he answered briskly, "Because they are all up in the garret." *Northcote*.—D.

[2] Pope's injudicious and undeserved praise has been a subject of the caustic criticism of Barry. See *Works*, 4to. vol. ii. pp. 399, 400, 401.—D.

[3] [The following pictures by Jervas were sold at the Strawberry-hill sale:—

"A portrait of Henrietta Hobart, Countess of Suffolk," bought by the Earl of Buckinghamshire for 17 guineas;

"A three-quarter length of Catherine, eldest daughter of Sir John Shorter, of

dignity, and his women grace. The good sense of the nation is characterized in his portraits. You see he lived in an age when neither enthusiasm nor servility were predominant. Yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and backgrounds are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raphael, or was more smitten with the native lustre of Vandyck. Yet though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes when he was to copy nature himself. One wonders that he could comment on their works so well, and imitate them so little.

Richardson was born about the year 1665, and against his inclination was placed by his father-in-law[1] apprentice to a scrivener, with whom he lived six years, when, obtaining his freedom by the death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley; with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of the profession when they went off the stage.[2] He quitted business himself some years before his death; but his temperance

Bybrooke, in Kent, first wife of Sir Robert Walpole, copied from a picture by Sir Godfrey Kneller," bought by the Rev. Hor. Cholmondeley, for 10 guineas;

"A three-quarter length of Maria Skerrett, second wife of Sir Robert Walpole," bought by Lord Walpole for 13 guineas;

"A three-quarter length of Margaret, only child of Samuel Rolle, of Heynton, in Devonshire, the wife of Robert, second Earl of Orford, and mother of George, the third earl," sold for 10 guineas;

"A whole-length of Dorothy, sister of Sir Robert Walpole, and second wife of Charles, Lord Viscount Townsend, K.G., and secretary of state, in a Turkish habit," bought by Earl Waldegrave for 20 guineas."—W.]

[1] His own father died when he was five years old.

[2] In the Bodleian Gallery at Oxford is a portrait of Prior, with whom he was intimate, and which is said to have been the best that he ever painted. It has a spirited character, and fewer of the faults which have been attributed to him.—D

and virtue contributed to protract his life to a great length in the full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's-park, and died suddenly at his house at Queen-square on his return home, May 28, 1745, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works they composed. The father in 1719 published two discourses: 1. "An Essay on the whole Art of Criticism as it relates to Painting;" 2. "An Argument in Behalf of the Science[1] of a Connoisseur;" bound in one volume octavo.[2] In 1722 came forth "An Account of some of the Statues, Bas-reliefs, Drawings and Pictures, in Italy, &c. with Remarks by Mr. Richardson, Sen. and Jun." The son made the journey; and from his notes, letters, and observations, they both at his return compiled this valuable work. As the father was a formal man, with a slow, but loud and sonorous voice, and, in truth, with some affectation in his manner; and as there is much singularity in his style and expression, those peculiarities, for they were scarce foibles, struck superficial readers, and between the laughers and the envious, the book was much ridiculed. Yet both this and the former are full of matter, good sense, and instruction: and the very quaintness of some expressions, and their laboured novelty, show the difficulty the author had to convey mere visible ideas through the medium of language. Those works remind one of Cibber's inimitable treatise on the stage: when an author writes on his own profession, feels it profoundly, and is sensible his readers do not, he is not only excusable, but

[1] He tells us that being in search of a proper term for this science, Mr. Prior proposed to name it *connoissance;* but that word has not obtained possession as *connoisseur* has.

[2] [These two treatises, preceded by the *Theory of Painting*, were published together in a neat volume in 1773; and there is probably not a book of its class in the whole literature of art that will better repay the reading of it.—W.]

meritorious, for illuminating the subject by new metaphors or bolder figures than ordinary. He is the coxcomb that sneers, not he that instructs in appropriate diction.

If these authors were censured when conversant within their own circle, it was not to be expected that they would be treated with milder indulgence when they ventured into a sister region. In 1734 they published a very thick octavo, containing explanatory notes and remarks on Milton's *Paradise Lost*, with the life of the author, and a discourse on the poem. Again were the good sense, the judicious criticisms, and the sentiments that broke forth in this work, forgotten in the singularities that distinguish it. The father having said in apology for being little conversant in classic literature, that he had looked into them through his son, Hogarth, whom a quibble could furnish with wit, drew the father peeping through the nether end of a telescope, with which his son was perforated, at a Virgil aloft on a shelf. Yet how forcibly Richardson entered into the spirit of his author appears from his comprehensive expression, that *Milton was an ancient born two thousand years after his time.* Richardson, however, was as incapable of reaching the sublime or harmonious in poetry, as he was in painting, though so capable of illustrating both. Some specimens of verse that he has given us here and there in his works excite no curiosity for more,[1] though he informs us in his Milton that if painting was his wife, poetry had been his secret concubine. It is remarkable that another commentator of Milton has made the same confession—

> "sunt et mihi carmina, me quoque dicunt
> Vatem pastores,"

says Dr. Bentley. Neither the doctor nor the painter add,

[1] More have been given. In June 1776 was published an octavo volume of poems (and another promised) by Jonathan Richardson, senior, with notes by his son. They are chiefly moral and religious meditations; now and then there is a picturesque line or image; but in general the poetry is very careless and indifferent. Yet such a picture of a good mind, serene in conscious innocence, is scarcely to be found. It is impossible not to love the author, or not to wish to be as sincerely and intentionally virtuous. The book is perhaps more capable of inspiring emulation of goodness than any professed book of devotion, for the author perpetually describes the peace of his mind from the satisfaction of never having deviated from what he thought right.

*sed non ego credulus illis*, though all their readers are ready to supply it for both.

Besides his pictures and commentaries, we have a few etchings by his hand, particularly two or three of Milton, and his own head.

The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about 2,060*l.*[1] his pictures about 700*l.* Hudson, his son-in-law, bought many of the drawings. After the death of the son in 1771, the remains of the father's collection were sold. There were hundreds of portraits of both in chalks by the father, with the dates when executed; for after his retirement from business the good old man seems to have amused himself with writing a short poem and drawing his own or his son's portrait every day.[2] The son, equally tender, had marked several with expressions of affection on his *dear father*. There were a few pictures and drawings by the son, for he painted a little too.[3]

## [GIUSEPPE] GRISONI

(—— 1769)[4]

was the son of a painter at Florence, whence Mr. Talman brought him over in 1715. He painted history, landscape, and sometimes portrait; but his business declining, he sold his pictures by auction, in 1728, and returned to his own country with a wife whom he had married here, of the name of St. John.

[1] Mr. Rogers's priced catalogue states the amount to have been 1,966*l.* 11*s.*, and the number of drawings 4,749. Among the paintings were some miniatures by Holbein.—D.

[2] He etched a few portraits. His own, two of Pope, one in profile, Milton, and Dr. Mead. He made many sketches in black-lead, particularly of Pope, with whom he had frequent interviews, of which he availed himself to vary the attitude and air of the heads. There are also several portraits of Pope painted by Richardson.—D.

[3] [The following two pictures, by Richardson, were sold at the Strawberry-hill sale:—

"A three-quarter length of Horace Walpole," bought by the Earl Waldegrave, for 100 guineas; and "A three-quarter length of Robert Walpole, second Earl of Orford, eldest son of Sir Robert Walpole by his first wife," bought by Lord Walpole, for 5 guineas.—W.]

[4] [Lanzi, *Storia Pittorica*, i. 237, ed. Firenze, 1822. Grisoni was the pupil of Tommaso Redi.—W.]

## WILLIAM AIKMAN

(1682—1731)

was born in Scotland, and educated under Sir John Medina. He came young to London, travelled to Italy, and visited Turkey, and returned through London to Scotland, where he was patronised by John, Duke of Argyle, the general, and many of the nobility. After two or three years he settled in London, and met with no less encouragement; but falling into a long and languishing distemper, his physicians advised him to try his native air, but he died at his house in Leicester-fields, in June, 1731, aged fifty.[1] His body, by his own desire, was carried to and interred in Scotland. Vertue commends his portrait of Gay, for the great likeness, and quotes the following lines, addressed to Aikman on one of his performances, by S. Boyse :—

> "As Nature blushing and astonish'd eyed
> Young Aikman's draught, surprised the goddess cried,
> Where didst thou form, rash youth, the bold design
> To teach thy labours to resemble mine?
> So soft thy colours, yet so just thy stroke,
> That undetermined on thy work I look.
> To crown thy art couldst thou but language join,
> The form had spoke, and call'd the conquest thine."

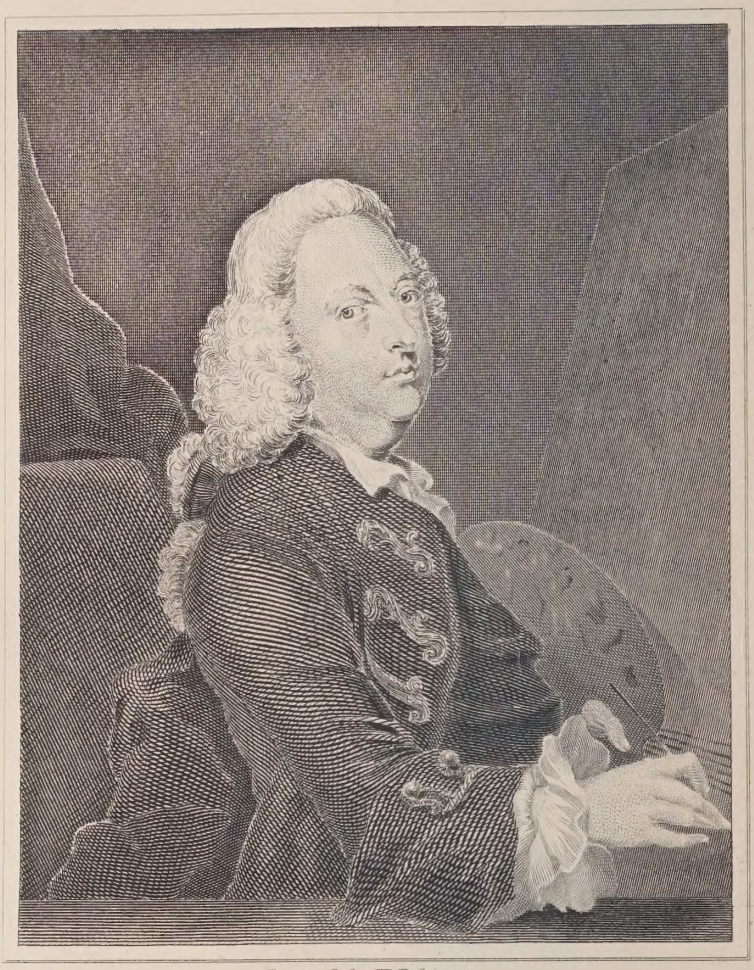
In Mallet's works is an epitaph[2] on Mr. Aikman and his only son (who died before him), and who were both interred in the same grave.

## JOHN ALEXANDER,

of the same country with the preceding, was son of a clergyman, and I think descended from their boasted Jamisone. He travelled to Italy, and in 1718 etched some plates after Raphael. In 1721, was printed a letter to a friend at Edinburgh, describing a staircase painted at the castle of Gordon, with the rape of Proserpine, by this Mr. Alexander.

[1] [Aikman was born at Cairney, in Aberdeenshire, in 1682, and was originally educated for the law. In 1707 he sold his paternal estate at Arbroath, in Forfarshire, and set out for Italy, where he remained three years. He then visited Constantinople and Smyrna, and after a second visit to Italy returned to Scotland in 1712 : he settled in London in 1723. Aikman's portrait, by himself, is in the Painters' portrait-gallery at Florence. Pilkington, *Dictionary of Painters.*—W.]

[2] Vol. i. p. 13, printed by Millar, in 3 vols. small octavo, 1769.



*Engraved by H. Robinson.*

SIR JAMES THORNHILL.

*From an Etching by Worlidge.*

## SIR JAMES THORNHILL,

(1676—1734,)

a man of much note in his time, who succeeded Verrio, and was the rival of Laguerre in the decorations of our palaces and public buildings, was born at Weymouth, in Dorsetshire, was knighted by George I.,[1] and was elected to represent his native town in Parliament. His chief works were—the dome of St. Paul's, an apartment at Hampton-court, the altar-piece of the chapel of All-souls, at Oxford,[2] another for Weymouth, of which he made them a present,[3] the hall at Blenheim, the chapel at Lord Oxford's, at Wimpole, in Cambridgeshire, the saloon and other things for Mr. Styles, at Moor-park, Hertfordshire,[4] and the great hall at Greenwich-hospital.[5] Yet, high as his reputation

[1] Born at Woodland, in Melcombe Regis, which borough, and not Weymouth, he represented in Parliament, in 1719 (5th George I.) He had been preceded there by Sir Christopher Wren. Knighted, 1715. The title of Historical Painter to the Crown was first given to him by Queen Anne.—D.

[2] The paintings in the interior circle of the cupola of St. Paul's cathedral consist of eight very large compartments, the subjects of which are taken from the life and history of that apostle. They are drawn in chiaro-scuro, heightened with gold. In the *Anecdotes of Bishop Newton*, prefixed to his works, vol. i. p. 105, he observes, "Sir J. Thornhill had painted the history of St. Paul in the cupola, the worst part of the church that could have been painted; for the pictures are there exposed to the changes of the weather, suffer greatly from damp and heat; and let what will be done to prevent it, must in no very long time all decay and perish. It was happy therefore that Sir James's eight original sketches and designs, which were finished higher than usual, in order to be carried and shown to Q. Anne, were purchased of his family at the recommendation of the Dean (Dr. Newton), in the year 1779, and are hung up in the great room of the Chapter-house. Beside, the exposition of these pictures in the cupola is 170 feet from the ground, so that they cannot be conveniently seen from any part, and add little to the beauty of the church." They are now (1827) blistered and parted from the surface.—D.

[3] The altar-piece at Weymouth was engraved by a young man, his scholar, whom he set up in that business.

[4] Moor-park was designed by Giacomo Leoni, and built for Mr. Styles, the richest of the South-sea adventurers. Sir J. Thornhill was the surveyor. He painted the saloon and hall; the ceiling of the first-mentioned is an exact copy of Guido's Aurora, in the Rospigliosi palace, at Rome. In the hall are four large compartments, which exhibit the story of Jupiter and Io, from Ovid's *Metamorphoses*.—D.

[5] The hall of Greenwich hospital has been generally considered as Thornhill's largest and best work. In the centre, King William and Queen Mary are allegorically represented as sitting, and attended by the Virtues and Hymen, who support the sceptre; the king appears to be giving peace to Europe. The twelve signs of the zodiac surround the great oval in which he is painted; the four seasons are seen above, and the sun (Apollo), drawn by his four horses, makes his tour through the zodiac. The four elements are represented in the angles; and between the colossal figures which support the balustrade are placed the portraits of those able mathematicians, by whom the art of navigation has been perfected, Tycho Brahe, Copernicus, and Newton. The whole ceiling was the work of Thornhill, and the design has as much of propriety and meaning as is usually presented by the

was, and laborious as his works, he was far from being generously rewarded for some of them, and for others he found it difficult to obtain the stipulated prices. His demands were contested at Greenwich, and though La Fosse received 2,000*l.* for his work at Montagu-house, and was allowed 500*l.* for his diet besides, Sir James [1] could obtain but forty shillings a-yard square for the cupola of St. Paul's, and I think no more for Greenwich. When the affairs of the South Sea Company were made up, Thornhill, who had painted their staircase and a little hall, by order of Mr. Knight their cashier, demanded 1,500*l.*, but the directors learning that he had been paid but twenty-five shillings a-yard for the hall at Blenheim, they would allow no more. He had a longer contest with Mr. Styles, who had agreed to give him 3,500*l*, but not being satisfied with the execution, a law-suit was commenced, and Dahl, Richardson, and others were appointed to inspect the work. They appeared in court, bearing testimony to the merit of the performance; Mr. Styles was condemned to pay the money, and by their arbitration 500*l.* more, for decorations about the house, and for Thornhill's acting as surveyor of the building. This suit occasioning inquiries into matters of the like nature, it appeared that 300*l.* a-year had been allowed to the surveyor of Blenheim, besides travelling charges: 200*l.* a-year to others; and that Gibbs received but 550*l.* for building St. Martin's-church.

By the favour of that general Mecænas,[2] the Earl of Halifax, Sir James was allowed to copy the cartoons at

attempt to embody metaphysical ideas. In the paintings upon the side walls, he designed only, and committed the execution to his assistants. The whole embellishments occupied, at different intervals, a space of nineteen years (1708 to 1727), occasioned by the perpetually disputed payment. Some of the original sketches are preserved in the Council-room.

[1] The commissioners awarded to Thornhill 6,685*l.*, at the rate of 3*l.* a square yard for the ceiling, and 1*l.* only for the side walls. The sums paid to these artists, as mentioned by Walpole, depended upon their individual circumstances. One worked for a magnificent nobleman—the other for an economic board of works. In 1780, 1,000*l.* were paid to Arthur Devis for restoring the Greenwich paintings.—D.

[2] It was by the influence of the same patron that Sir James was employed to paint the princess's apartment at Hampton-court. The Duke of Shrewsbury, lord chamberlain, intended it should be executed by Sebastian Ricci, but the earl, then first commissioner of the treasury, preferring his own countryman, told the duke that if Ricci painted it he would not pay him.

Hampton-court, on which he employed three years. He executed a smaller set, of one-fourth part of the dimensions. Having been very accurate in noticing the defects, and the additions by Cooke who repaired them, and in examining the parts turned in to fit them to the places; and having made copious studies of the heads, hands, and feet, he intended to publish an exact account of the whole, for the use of students; but this work has never appeared. In 1724, he opened an academy for drawing at his house in Covent-garden, and had before proposed to Lord Halifax to obtain the foundation of a Royal Academy at the upper end of the Mews, with apartments for the professors, which, by an estimate he had made, would have cost but 3,139*l.*, for Sir James dabbled in architecture, and stirred up much envy in that profession by announcing a design of taking it up,[1] as he had before by thinking of applying himself to painting portraits.

Afflicted with the gout and his legs swelling,[2] he set out for his seat at Thornhill,[3] near Weymouth, where four days after his arrival he expired in his chair, May 4, 1734, aged fifty-seven, leaving one son named James, whom he had procured to be appointed serjeant-painter and painter to the navy; and one daughter, married to that original and unequalled genius, Hogarth.[4]

[1] He built his own house at Thornhill, and was employed as surveyor of Moor-park, upon which Mr. Styles is said to have expended 150,000*l.*—D.

[2] He was dismissod from his honourable appointment at the same time with Sir Christopher Wren—an indignity which is said to have preyed upon his spirits, and induced him to relinquish public employment. In his retirement, he amused himself with painting small easel pictures upon historical subjects. One of these, "The finding of the Law, with Josiah rending his Robe," is preserved in the hall of All-Souls-college, Oxford.—D.

[3] Sir James was descended of a very ancient family in Dorsetshire, and re-purchased the seat of his ancestors, which had been alienated. There he gratefully erected an obelisk to the memory of George I., his protector. See his pedigree, and a farther account of Thornhill, in Hutchins's *History of Dorsetshire*, vol. i. pp. 410, 413; vol. ii. pp. 185, 246, 451, 452.——

Sir James was the son of Walter Thornhill, Esq. of Woodlands, in Dorsetshire. The estate at Thornhill had been sold by the representative of the elder branch of his family, which is distinctly traced in a correct genealogical series from Ralph de Thornhill, settled there in the twelfth year of Henry III. 1228. They were, consequently, among the most ancient of the Dorsetshire gentry.—D.

[4] The only picture he painted conjointly with Hogarth is a view of the House of Commons assembled, in which the prominent figure is Sir Robert Walpole. At Wimpole. Earl of Hardwicke.

His

Sir James's collection, among which were a few capital pictures of the great masters, was sold in the following year; and with them his two sets of the cartoons, the smaller for seventy-five guineas, the larger for only 200*l.*, a price we ought in justice to suppose was owing to the few bidders who had spaces in their houses large enough to receive them. They were purchased by the Duke of Bedford,[1] and are in the gallery at Bedford-house, in Bloomsbury-square. In the same collection were drawings

His own works of history and allegory were :—

1. The interior cupola of St. Paul's.
2. The hall of Greenwich-hospital.
3. Apartments at Hampton-court.
4. At Sir Robert Clayton's-house, in the Old Jewry. The mythology of Hercules, and the story of Deianira, from Guido. *Destroyed.*
5. Saloon of Burlington-house. *Destroyed.*
6. At Canons. The ceiling of the staircase. *Destroyed.*
7. At Wootton, Bucks. Hall and staircase, for which he was paid 3,000*l.*, in as many years. *Burned.*
8. Moor-park. Herts.
9. At Eastoneston, Northamptonshire. Staircase in chiaro-scuro.
10. The hall at Blenheim.
11. The altar-piece at All-souls-college, Oxford.
12. The ceiling of the chapel of Queen's-college, Oxford.

Some others, now no longer extant, are said to have been by his hand.—D.

[1] In 1800, when Bedford-house was taken down, they were bought in for the late Francis, Duke of Bedford, for 450*l.*, who presented them to the Royal Academy, in Somerset-house.

In forming a just estimate of the talents of Thornhill, it is requisite to balance the extreme praise which was bestowed upon the art, as applied by him, with the general disesteem into which it has now universally fallen. He was our best native painter, who could describe history or allegory upon an extensive surface. But as no works upon canons, like those of Rubens, were attempted by him, he does not enter into that class of painters, even as an imitator. He knew nothing of the Italian schools of painting, nor had ever seen their best examples, and probably formed himself entirely upon Le Brun, in the zenith of his fame, when he visited France, as a young student.

Pilkington, who had learned his panegyrics in the foreign biography of painters, gives an opinion to which modern critics will not subscribe. "His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom and spirit. He excelled also equally in portrait, perspective and architecture; showed an excellent taste in design; and had a firm and free pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness at the one, and a more exact knowledge of colouring at the other, no artist among the moderns might perhaps have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever be ranked among the first painters of his time."

Highmore (the painter), who knew him well, asserts in his letters, published in the *Gentleman's Magazine*, that he was very ignorant of drawing, and was totally incompetent when he attempted the human figure in a constrained posture. He says that in these emergencies Thornhill always applied to Thomas Gibson, who sketched the outline for him.

He did not, however, fail of his due meed of poetical incense.

"Had I thy skill, late times should understand
How Raffaelle's pencil lives in Thornhill's hand.
Much praise I owe thee, and much praise would pay;
But thy own colours have forestall'd my lay." *Young.*—D.

by one Andrea, a disciple of Thornhill, who died about the same time at Paris.

## ROBERT BROWN

was a disciple of Thornhill, and worked under him on the cupola of St. Paul's.[1] Setting up for himself, he was much employed in decorating several churches in the city, being admired for his skill in painting crimson curtains, apostles, and stories out of the New Testament. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the Gothic arches in chiaro-scuro. In the parish church of St. Botolph, Aldgate, he painted the transfiguration for the altar; in St. Andrew's, Holborn, the figures of St. Andrew and St. John, and two histories on the sides of the organ. In the chapel of St. John, at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist, and even two signs that were much admired, that for the Paul's-head tavern in Cateaton-street, and the Baptist's-head at the corner of Aldermanbury. Correggio's sign of the Muleteer is mentioned by all his biographers. Brown, I doubt, was no Correggio.

## [ANTONIO] BELLUCCI,

(1654—1726,)[2]

an Italian painter of history, arrived here in 1716, from the court of the Elector Palatine. In 1722 he finished a ceiling at Buckingham-house, for which the Duchess paid him 500*l*. He was also employed on the chapel of Canons, that large and costly palace of the Duke of Chandos which, by a fate as transient as its founder's, barely survived him,

[1] Highmore relates an anecdote of Brown, when engaged with Thornhill in this undertaking. They worked together upon a scaffold, which was an open one. Thornhill had just completed the head of the apostle, and was retiring backwards in order to survey the effect, heedless of the imminent danger. As he had just reached the edge, Brown, not having time to warn him, snatched up a pencil, full of colour, and dashed it upon the face. Thornhill, enraged, ran hastily forward, exclaiming, "Good God! what have you done?" "I have only saved your life!" was the satisfactory reply.—D.

[2] [This Venetian painter was born at Pieve di Soligo, near Treviso. Lanzi notices his visit to various places in Germany, but does not mention his journey to England. He died in his native place.—W.]

being pulled down as soon as he was dead; and, as if in mockery of sublunary grandeur, the site and materials were purchased by Hallet the cabinetmaker.[1] Though Pope was too grateful to mean a satire on Canons, while he recorded all its ostentatious want of taste, and too sincere to have denied it if he had meant it,[2] he might without blame have moralized on the event in an epistle purely ethic, had he lived to behold its fall and change of masters.

Bellucci executed some other works which Vertue does not specify; but, being afflicted with the gout, quitted this country, leaving a nephew who went to Ireland, and made a fortune by painting portraits there.

[1] The magnificent mansion at Canons was begun in 1712, and after the death of its founder, taken down, and the materials dispersed by auction, in 1747. 'Singularly prophetic (for the demolition was effected only three years after the poet's death) were the concluding verses of Pope's *Epistle on Taste*—

> "Another age shall see the golden ear
> Imbrown the slope and nod on the parterre;
> Deep harvests bury all his pride has plann'd,
> And laughing Ceres reassume the land."

To prove how frequently such a fate has occurred in this kingdom to short-lived magnificence, it will be barely necessary to mention mansions of the greatest extent and sumptuosity which have been erected, levelled with the ground, and the materials of them dispersed, since the commencement of the last century.

Eastbury, Dorset; Horseheath, Cambridgeshire; Moor-park, Herts, the wings and colonnade, which formed the greater part; Bedford-house, London; Blackheath, Kent; Wanstead, Essex; Gunnersbury, Middlesex; Carleton-house, London; Fonthill-house and the abbey, Wilts.

There is scarcely a county in England which does not furnish similar instances of the destruction of the once splendid residences of the nobility and gentry—not merely to rebuild them. How many more are "left untended to a dull repose!"—D.

[2] Dr. Johnson, who had many opportunities of investigating the charge of Pope's ingratitude to the Duke of Chandos, expresses the following opinion in his *Lives of the Poets*, Pope, p. 113:—"The receipt of a thousand pounds Pope publicly denied; but from the reproach which the attack upon a character so aimable brought upon him, he tried all means of escaping. The name of Cleland was again employed in an apology by which no man was satisfied, and he was at last reduced to shelter his temerity behind dissimulation, and endeavoured to make that disbelieved which he had never the confidence openly to deny. He wrote an exculpatory letter to the duke, which was answered with great magnanimity, as by a man who accepted his excuse without believing his professions." "It is a remarkable circumstance, that Warburton, in his first edition of Pope's works, admits the application of his satire to Canons, by observing upon this passage, that 'had the poet lived only three years longer, he had seen his prophecy fulfilled.' In a future edition, as if anxious to explain away what, upon consideration, he thought might confirm a charge not creditable to his friend, he alters his observation, thus, that 'he (Pope) would have seen his *general* prophecy against all ill-judged magnificence, displayed in a very particular instance.'"—Lysons's *Env. of Lond.* vol. iv. p. 408. *n.*—D.

## BALTHAZAR DENNER,

(1685—1747,)

of Hamburg,[1] one of those laborious artists whose works surprise rather than please, and who could not be so excellent if they had not more patience than genius, came hither upon encouragement from the king, who had seen some of his works at Hanover,[2] and promised to sit to him, but Denner succeeding ill in the pictures of two of the favourite German ladies, he lost the footing he had expected at court: his fame, however, rose very high on his exhibiting the head of an old woman that he brought over with him, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, the glassy humour of the eyes, were represented with the most exact minuteness. It gained him more applause than custom, for a man could not execute many works who employed so much time to finish them. Nor did he even find a purchaser here; but the emperor bought the picture for six hundred ducats. At Hamburg he began a companion to it, an old man, which he brought over and finished here in 1726, and sold like the former. He painted himself, his wife and children, with the same circumstantial detail, and a half-length of

[1] [Or of Altona, where he was brought up: he lived some time with a painter at Dantzig. He came first to England in 1715, and again in 1721; but not satisfied with the success he met with here, he returned finally to Germany, in 1728. He died rich, at Rostock, in 1749, or, according to Van Gool, at Hamburg, in 1747. He painted Frederick IV. king of Denmark, about twenty times. See Van Gool, *Nieuwe Schouburg*, &c.—W.]

[2] The admiration which Denner's peculiar talent procured for him in Germany, unequalled by any other painter, of elaborate finishing and exact representation of the human skin, occasioned a rivalship, both with respect to employment and reward among the princes of that country. His visit to London was shortened, says Descamps (tom. iv. p. 256), "parce qu'il ne put supporter l'odeur * du charbon de terre." The Emperor Charles VI. gave him for his head, or rather face, of an old woman, and for which he had refused 500*l.* [guineas] in London, the large sum of 5,875 florins,† and placed it in a cabinet, of which he always kept the key himself. His frequent journeys and migrations are particularized by Descamps; but his great patron was Christian VI. of Denmark. The Empress of Russia offered him 1,000 ducats, and to defray the expenses of his journey, if he would come to her court, which he refused to accept. His most laboriously minute manner has been frequently imitated by German artists; but in England his genuine works are most rare.—D.——[There are two heads, called Youth and Age, at Hampton-court.—W.

* [The *smoke?* Damp, *Van Gool.*—W.]

† [4,700 imperial florins; *Van Gool.* 470*l.* sterling.—W.]

himself, which was in the possession of one Swarts, a painter totally unknown to me. He resolved, however, says Vertue, to quit this painful practice, and turn to a bolder and less finished style; but whether he did or not is uncertain. He left England in 1728. The portrait of John Frederic Weickman of Hamburg, painted by Denner, is said to be in the Bodleian Library at Oxford.[1]

## FRANCIS [PAUL] FERG,

(1689—1740,)

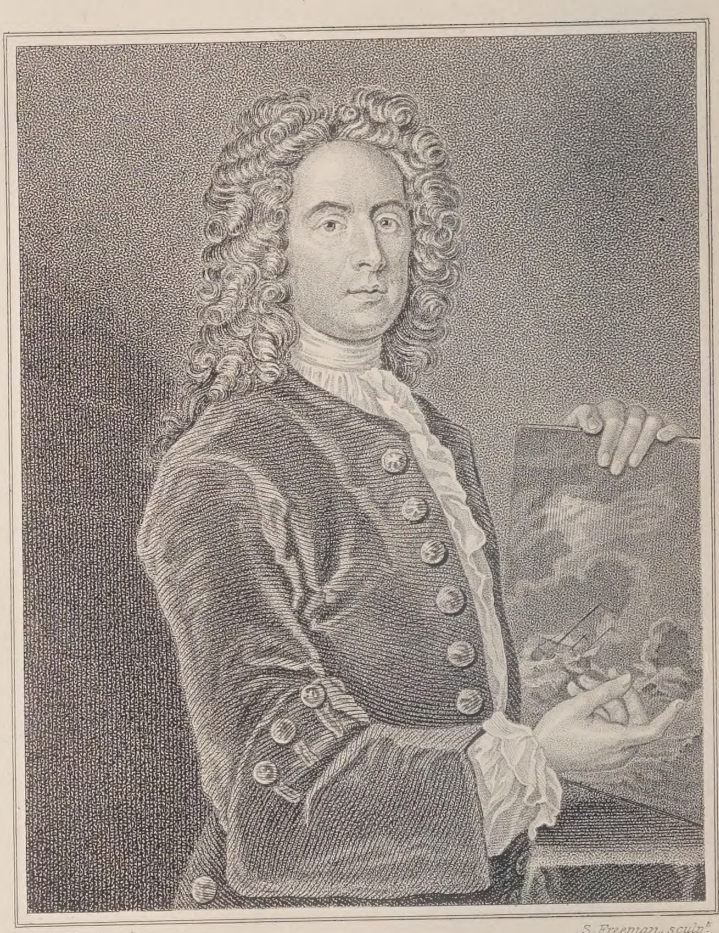
born at Vienna in 1689, was a charming painter, who had composed a manner of his own from[2] various Flemish painters, though resembling Polenburg most in the enamelled softness and mellowness of his colouring; but his figures are greatly superior: every part of them is sufficiently finished, every action expressive.[3] He painted small landscapes, fairs, and rural meetings, with the most agreeable truth; his horses and cattle are not inferior to Wouvermans, and his buildings and distances seem to owe their respective softness to the intervening air, not to the pencil. More faithful to nature than Denner, he knew how to omit exactness when the result of the whole demands a less precision in parts. This pleasing artist passed twenty years here, but little known, and always indigent; unhappy in his domestic circumstances, he was sometimes in prison, and never at ease at home, the consequence of which was dissipation. He died suddenly in the street one night, as he was returning from some friends, about the year 1738, having not attained his fiftieth year.[4] He left four children.

[1] The portrait is there, but certainly not by Denner.—D.

[2] Hans Graf, Orient, and lastly Alex. Thiele, painter of the court of Saxony, who invited him to Dresden, to insert small figures in his landscapes. Ferg thence went into Lower Saxony, and painted for the Duke of Brunswick, and for the gallery of Saltzdahl.

[3] His pictures are scarce and much esteemed. In Bishop Newton's collection there were four, which he most highly valued, small, and upon copper, as are the greater number of his pictures. At Dr. Newton's sale, in 1788, "The Journey of our Saviour to Emmaus," only 1 foot 2 inches by 1 foot 6, was sold for 30 guineas.—D.

[4] It was asserted that he was found dead at the door of his lodging, exhausted by cold, want, and misery, to such a degree that it seemed as if he had wanted strength to open the door of his wretched apartment. *Descamps.*—D.



P. Stubly, pinx.t S. Freeman, sculp.t

PETER MONAMY.

## THOMAS GIBSON,

(1680—1751,)

a man of a most amiable character, says Vertue, had for some time great business, but an ill state of health for some years interrupted his application, and about 1730 he disposed of his pictures privately amongst his friends.[1] He not long after removed to Oxford, and I believe practised again in London. He died April 28, 1751, aged about seventy-one. Vertue speaks highly of his integrity and modesty, and says he offended his cotemporary artists by forbearing to raise his prices; and adds, what was not surprising in such congenial goodness, that of all the profession Gibson was his most sincere friend.

## [THOMAS] HILL

was born in 1661, and learned to draw of the engraver Faithorne. He painted many portraits, and died at Mitcham, in 1734.[2]

## PETER MONAMY,

(—— 1749,)

a good painter of sea-pieces, was born in Jersey, and certainly, from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house-painter on London-bridge. But when nature gives real talents, they break forth in the homeliest school. The shallow waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painters'-hall is a large piece by him, painted in 1726. He died at his house in Westminster the beginning of 1749.[3]

[1] He corrected the outlines of many of Thornhill's sketches for his large pictures.—D.

[2] Walpole had surely not seen one of the most impressive portraits in the Bodleian Gallery, of Humphry Wanley, Lord Oxford's librarian, by Hill; mezzotinted by Smith.—D.

[3] [A picture painted partly by Monamy and partly by Hogarth, was sold at the Strawberry-hill sale. It is thus described in the auction catalogue:—

"Monamy, the painter, showing a Sea-piece to his patron, Thomas Walker, Esq.; the Figures are by Hogarth, the Sea-piece in the picture is by Monamy." It was bought by the Earl of Derby, for 21 guineas.—W.]

## JAMES VAN HUYSUM,

brother of John, that exquisite painter of fruit and flowers, came over in 1721, and would have been thought a great master in that way, if his brother had never appeared. Old Baptist had more freedom than John Huysum, but no man ever yet approached to the finishing and roundness of the latter. James lived a year or two with Sir Robert Walpole at Chelsea, and copied many pieces of Michael Angelo, Caravaggio, Claud Lorraine, Gaspar, and other masters, which are now over the doors and chimneys in the attic story at Houghton; but his drunken dissolute conduct occasioned his being dismissed.

## JAMES MAUBERT,

(—— 1746,)

distinguished himself by copying all the portraits he could meet with of English poets, some of which he painted in small ovals. Dryden,[1] Wycherley, Congreve, Pope, and some others, he painted from the life. He died at the end of 1746. Vertue says he mightily adorned his pictures with flowers, honeysuckles, &c.

## [ANTOINE] PESNE,

(1683—1757,)[2]

a Parisian, who had studied at Rome, and been painter to the King of Prussia, grandfather of the present king. He came hither in 1724, and drew some of the royal family, but in the gaudy style of his own country, which did not at that time succeed here.

## JOHN STEVENS,

a landscape-painter, who chiefly imitated Vandiest, painted small pictures, but was mostly employed for pieces over doors and chimneys. He died in 1722.

[1] [At the Strawberry-hill sale a small whole-length of Dryden, by Maubert, was bought by the Earl of Derby, for 8 guineas.—W.]

[2] [Pesne was the nephew of De la Fosse; he was born at Paris, in 1683, and died in 1757, at Berlin, where he was painter to Frederick I. Heineken, *Nachrichten von Künstlern und Kunstsachen*, Leipzig, 1768.—W.]

## JOHN SMIBERT,

(—— 1751,)

of Edinburgh, was born about 1684, and served his time with a common house-painter; but eager to handle a pencil in a more elevated style, he came to London, where, however for subsistence he was forced to content himself at first with working for coach-painters. It was a little rise to be employed in copying for dealers, and from thence he obtained admittance into the academy. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Raphael, Titian, Vandyck, and Rubens, and improved enough to meet with much business at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted against the persuasion of his friends to embark in the uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of Cloyne, whose benevolent heart was then warmly set on the erection of a universal college of science and arts in Bermudas, for the instruction of heathen children in Christian duties and civil knowledge. Smibert, a silent and modest man, who abhorred the finesse of some of his profession, was enchanted with a plan that he thought promised him tranquillity, and honest subsistence in a healthful Elysian climate,[1] and in spite of remonstrances engaged with the dean, whose zeal had ranged the favour of the court on his side. The king's death dispelled the vision. Smibert, however, who had set sail, found it convenient or had not resolution enough to proceed, but settled at Boston in New England, where he succeeded to his wish, and married a woman with a considerable fortune, whom he left a widow with two children in March 1751. A panegyric on him, written there, was printed here in the *Courant*, 1730. Vertue, in whose notes I find these particulars, mentions another painter of the same country, one Alex-

[1] One may conceive, too, how a man so devoted to his art must have been animated, when the dean's enthusiasm and eloquence painted to his imagination a new theatre of prospects, rich, warm, and glowing with scenery, which no pencil had yet made cheap and common by a sameness of thinking and imagination. As our disputes and politics have travelled to America, is it not probable that poetry and painting too will revive amidst those extensive tracts as they increase in opulence and empire, and where the stores of nature are so various, so magnificent, and so new?

ander Nesbitt of Leith, born in 1682, but without recording any circumstances relative to him.

### ——— TREVETT

(—— 1723)

was a painter of architecture and master of the company of painter-stainers, to whose hall he presented one of his works. He painted several views, both of the inside and outside of St. Paul's, intending to have them engraved, for which purpose Vertue worked on them some time ; but the design was never completed. He began too a large view of London, on several sheets, from the steeple of St. Mary Overy, but died in 1723.

### HENRY TRENCH

(—— 1726)

was a cotemporary of Kent, and gained a prize in the academy of St. Luke at Rome, at the same time. Trench was born in Ireland, but studied many years in Italy, and for some time under Gioseppe Chiari. Returning to England, he professed painting history, but not finding encouragement, went back to Italy and studied two years more. He came over for the last time in 1725, but died the next year, and was buried at Paddington.

### PETER TILLEMANS

(1684—1734)

not only distinguished himself above most of his competitors, but, which is far more to his honour, has left works that

sustain themselves even in[1] capital collections. He was born at Antwerp,[2] and made himself a painter, though he studied under very indifferent masters. In 1708 he was brought to England, with his brother-in-law Casteels, by one Turner, a dealer in pictures; and employed by him in copying Bourgognon and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes with small figures, seaports and views;[3] but when he came to be known, he was patronised by several men of quality; and drew views of their seats, huntings, races, and horses in perfection. In this way he was much employed both in the west and north of England, and in Wales, and drew many prospects for the intended history of Nottinghamshire by Mr. Bridges. He had the honour of instructing the late Lord Byron,[4] who did great credit to his master, as may be seen by several of his lordship's drawings at his beautiful and venerable seat at Newstead-abbey, in Nottinghamshire, and where Tillemans himself must have improved amidst so many fine pictures of animals and huntings.[5] There are two long prints of horses and hunting designed and etched by him, and dedicated to his patrons, the Duke of Devonshire and Lord Byron. With Joseph Goupy he was prevailed upon to paint a set of scenes for the opera, which were much admired. After labouring many years under an asthma, for which he chiefly resided at Richmond,

[1] His view of Chatsworth hangs among several fine pictures at Devonshire-house, and is not disgraced by them.

[2] His father was a diamond-cutter.

[3] One of his best works is a view from Richmond-hill, in the possession of Mr. Cambridge, of Twickenham.—D.

[4] Several coloured sketches, which were drawn by Tillemans, and the copies by William, Lord Byron, when his pupil, are now in the possession of Captain R. Byron, R.N., his lordship's grandson. He has likewise a view in oil, of the abbey and lake at Newstead, a large picture, by the same artist. The Rev. R. Byron, rector of Houghton-le-Spring, Durham, a son of the above-mentioned Lord Byron, and his sister, Lady Carlisle, copied the etchings of Rembrandt, in a masterly style. The well-known "three trees," have been so well imitated by Mr. Byron, that the print has deceived the connoisseurs, and Lady Carlisle's etchings from Italian masters were highly coveted, as having never been published by the collectors of that day. *Granger*, vol. iv. p. 140, n. *Royal and noble Authors*, Edit. Park, vol. iv. p. 363. "Isabella Byron, Countess of Carlisle."—D.

[5] These have since been sold by auction. There is a very scarce print of John West, first Earl of Delawarre, from a drawing by that Lord Byron.

he died at Norton[1] in Suffolk, December 5, 1734, at about the fiftieth year of his age.

## JOHN VANDERBANK,

(1694—1739,)

a painter much in fashion in the reigns of the two last kings, is said by Vertue to be an Englishman, (though by his name at least of foreign extraction,) and to have attained his skill without any assistance from study abroad. Had he not been careless and extravagant, says my author, he might have made a greater figure than almost any painter this nation has produced; so bold and free was his pencil, and so masterly his drawing.[2] He died of a consumption when he was not above forty-five, in Hollis-street, Cavendish-square, December 23, 1739. John Vanderbank gave the designs of a set of plates for *Don Quixote.* He had a brother of the same profession, and a cousin called

## SAMUEL BARKER,

whom he instructed in the art, but who, having a talent for painting fruit and flowers, imitated Baptist, and would probably have made a good master, but died young in 1727.

## PETER VANBLEECK

(—— 1764,)

came into England in 1723, and was reckoned a good painter of portraits. There is a fine mezzotinto, done in the following reign, from a picture which he painted of those excellent comedians, Johnson and Griffin, in the characters of Ananias and Tribulation, in the "Alchymist." I have mentioned Johnson in this work before, as the most natural actor I ever saw. Griffin's eye and tone were a little too comic, and betrayed his inward mirth, though his muscles were strictly steady. Mr. Weston is not infe-

[1] In the house of Dr. Macro, by whom he had been long employed. He was buried in the church of Stow-Langtoft.—*Brit. Topogr.* vol. ii. p. 38.

[2] In 1735 he made drawings for Lord Carteret's edition of *Don Quixote,* which were engraved by Vandergutcht. Hogarth's designs were paid for, but rejected, and were likewise afterwards engraved. *Nichols.*—D.

rior to Johnson in the firmness of his countenance, though less universal, as Johnson was equally great in some tragic characters. In Bishop Gardiner he supported the insolent dignity of a persecutor; and, completely a priest, shifted it in an instant to the fawning insincerity of a slave, as soon as Henry frowned. This was indeed history, when Shakespeare wrote it, and Johnson represented it. When we read it in fictitious harangues and wordy declamation, it is a tale told by a pedant to a schoolboy. Vanbleeck died July 20, 1764.

## [HERMAN] VANDERMIJN,

(1684—1741,)[1]

another Dutch painter, came over recommended by Lord Cadogan, the general, and in his manner carried to excess the laborious minuteness of his countrymen; faithfully imitating the details of lace, embroidery, fringes, and even the threads of stockings. Yet even this accuracy in artificial trifles, which is often praised by the people as *natural*, nor the protection of the court, could establish his reputation as a good master; though perhaps the time he wasted on his works, in which at least he was the reverse of his slatternly cotemporaries, prevented his enriching himself as they did. In history he is said to have had greater merit. He was more fortunate in receiving 500*l.* for repairing the paintings at Burleigh. The Prince of Orange sat to him, and he succeeded so well in the likeness, that the late Prince of Wales not only sent for him to draw his picture, but prevailed on his sister, the Princess of Orange, to draw Vandermijn's; for her royal highness, as well as Princess Caroline, both honoured the art by their performances in crayons. This singular distinction was not the only one Vandermijn received; George the First, and the late king and queen, then prince and princess, answered for his son, a hopeful lad, who was lost at the age of sixteen, by the breaking of the ice as he was skating at Marybone, at the

[1] [Heroman or Herman Van der Mijn, was born at Amsterdam, in 1684: he came to London about 1719, but returned to his own country in 1736, to avoid arrest for debt; he however revisited England shortly before his death, which happened in London in 1741. Van Gool, *Nieuwe Schouburg*, &c.—W.]

end of the great frost in 1740. Vandermijn had a sister called Agatha, who came over with him, and painted fruit, flowers, and dead fowls. I do not find in what year he died.[1]

## ENOCH ZEEMAN.

(—— 1744.)

Vertue has preserved few anecdotes of this painter, whom I remember in much business. His father and three brothers followed the same profession, one of them in water-colours; but Enoch was most in fashion.[2] At nineteen he painted his own portrait in the finical manner of Denner, and executed the heads of an old man and woman in the same style afterwards. He died suddenly in 1744, leaving a son, called Paul, who followed the same profession. Isaac Zeeman, brother of Enoch, died April 4, 1751, leaving also a son who was a painter.[3]

[1] There are several particular facts mentioned by Descamps (tom. iv. p. 245) which are worthy of insertion. In 1718, when at Paris, he was noticed by the celebrated Coypel, who very liberally recommended the Duke of Orleans to purchase some of his pictures. Vandermijn defeated this kindness by the enormous price which he set upon them. The best of them, when packed up to be returned to Antwerp, was spoiled by a nail, and the mistaken artist reduced to despair. A Mr. Burroughs, a rich English merchant, found him there, and employed him upon a family picture, which induced him to bring the painter to England; and he received an ample patronage from the Duke of Chandos and from Sir Gregory Page, no less than from the court, where a princess condescended to sketch his likeness. For Sir Gregory he painted a visit from that opulent knight to his mother. He is represented in the act of descending from his coach, and the lady looking down from a window. This picture delighted the city, as the subject was perfectly intelligible. Vandermijn married imprudently, and was in constant difficulty, for he was equally rapacious and extravagant. He died in 1741, leaving eight children, seven of whom were painters; but probably of a very humble rank in art, excepting Frank Vandermijn, who is mentioned by Edwards.—D.——[This account is from Van Gool; most of Descamps' notices are free translations from the Dutch.—W.]

[2] At Noseley, in Leicestershire, is a full-length by him, of Caranus, a Swede, twenty-seven years old, and seven feet ten inches high, who exhibited himself at the King's Theatre, London, in 1734.—D.

[3] [A picture by Enoch Zeeman of himself, and his daughter as a boy, was sold at the Strawberry-hill sale for 4 guineas. There is a portrait of George II. at Windsor, and a whole-length of Queen Caroline at Hampton-court, by this painter. Remigius Zeeman, a Dutch marine painter, who lived at Berlin towards the end of the seventeenth century, was probably, of this family, though his real name was Nooms. He was called Zeeman, probably, from his having been a common sailor in his youth, rather than the fact of his having been a marine painter.—W.]

*Sapse pinxt* *W. Raddon fc.*

ENOCH ZEEMAN.

# [ANTOINE] WATTEAU.

(1684—1721,)

England has very slender pretensions to this original and engaging painter, he having come hither only to consult Dr. Meade, for whom he painted two pictures, that were sold in the doctor's collection.[1] The genius of Watteau resembled that of his countryman, D'Urfé: the one drew and the other wrote of imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life led by those opposites of rural simplicity, people of fashion and rank. Watteau's shepherdesses, nay, his very sheep, are *coquet;* yet he avoided the glare and clinquant of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel.

[1] The subjects of these pictures, a "Pastoral Conversation" (2 feet by 2 feet 6 inches), and "a Company of Comedians," of the same size. The first mentioned was sold for 40, and the other for 50 guineas. Dr. Meade, who had paid him for them, even still more liberally, received him into his house, and restored him to temporary health. There are two of his best performances in the Dulwich Gallery. His genius, likewise, led him to caricature. The late Mr. C. Rogers had two coloured drawings, of a painter and a sculptor personified by monkeys. These have been twice engraved.—D.

His nymphs are as much below the forbidding majesty of goddesses as they are above the hoyden awkwardness of country girls. In his halts and marches of armies, the careless slouch of his soldiers still retains the air of a nation that aspires to be agreeable as well as victorious.

But there is one fault of Watteau for which till lately I could never account. His trees appear as unnatural to our eyes as his figures must do to a real peasant who had never stirred beyond his village. In my late journeys to Paris the cause of this grievous absurdity was apparent to me, though nothing can excuse it. Watteau's trees are copied from those of the Tuileries and villas near Paris—a strange scene to study nature in! There I saw the originals of those tufts of plumes and fans, and trimmed-up groves, that nod to one another like the scenes of an opera. Fantastic people! who range and fashion their trees, and teach them to hold up their heads, as a dancing-master would, if he expected Orpheus should return to play a minuet to them.

## ROBERT WOODCOCK,

(1692—1728,)

of a gentleman's family, became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art, which he practised solely on sea-pieces. He drew in that way from his childhood, and studied the technical part of ships with so much attention, that he could cut out a ship with all the masts and rigging to the utmost exactness. In 1723 he began to practise in oil, and in two years copied above forty pictures of Vandevelde. With so good a foundation he openly professed the art, and his improvements were so rapid that the Duke of Chandos gave him thirty guineas for one of his pieces. Nor was his talent for music less remarkable. He both played on the hautboy and composed, and some of his compositions in several parts were published. But these promising abilities were cut off ere they had reached their maturity by that enemy of the ingenious and sedentary, the gout. He died April 10, 1728, in the thirty-seventh year of his age, and was buried at Chelsea.

## ISAAC WHOOD

(1689—1752)

painted portraits in oil, and in black-lead on vellum, chiefly profiles. He was patronised by Wriothesley, Duke of Bedford, and has left several of his works at Woburn-abbey.[1] He died in Bloomsbury-square, February 24, 1752, aged sixty-three. He was remarkable for his humour, and happy application of passages in *Hudibras*.

## [ISAAC] VOGELSANG,[2]

(1688—1753,)

of what country I know not, was a landscape-painter, who went to Ireland, where he had good business; but leaving it to go to Scotland, was not equally successful, and returned to London. These are all the traces I find of him in Vertue's notes.

## —— ZURICH,

(—— 1735,)

of Dresden, was the son of a jeweller, who bred him to his own business; but giving him some instructions in drawing too, the young man preferred the latter, and applied himself to miniature and enamelling. He studied in the academy of Berlin, and came to England about 1715, where he met with encouragement, though now forgotten, and obscured by his countryman, that second Petitot, Zincke, whom I shall mention in the next reign. Zurich died about Christmas 1735, in the fiftieth year of his age, and was buried near the Lutheran church in the Savoy, leaving a son about twelve years old. Frederick Peterson was an enameller about the same time, and died in 1729.

[1] His portraits were equal to those by any contemporary painter. He was reduced to penury by the expenses of an interminable chancery-suit for an estate which had been devised to him. *Edwards.*—D.

[2] [Izaak Vogelesanck was born at Amsterdam, in 1688, and was the pupil of Huchtenburg. He painted landscapes, animals, battles, and was very useful to portrait-painters, by executing the accessories of their pictures. He died in London in 1753. Van Gool, *Nieuwe Schouburg*, &c. Van Eynden and Vander Willigen, *Geschiedenis der Vaderlandsche Schilderkunst.*—W.]

## CHRISTIAN RICHTER,

(—— 1732)

son of a silversmith at Stockholm, came over in 1702 and practised in oil, chiefly studying the works of Dahl, from which he learned a strong manner of colouring, and which he transplanted into his miniatures, for which he is best known. In the latter part of his life he applied to enamelling, but died before he had made great proficience in that branch, in November, 1732, at about the age of fifty. He had several brothers, artists, one a medallist, at Vienna, and another at Venice, a painter of views. Richter was member of a club with Dahl and several gentlemen, whose heads his brother modelled from the life, and from thence made medals in silver. I mention this as it may explain to collectors the origin of those medals, when they are met with. Sir William Rich, Grey Neville, and others, were of the club, and I think some foreign gentlemen.[1]

## JACQUES ANTOINE ARLAUD

(1668—1743)

was born at Geneva, May 1668, and was designed for the church, but poverty obliged him to turn painter. At the

[1] [A miniature of Cibber, the statuary, father of Cibber, the player, by Richter, was sold at the Strawberry-hill sale for 30s.—W.]

age of twenty he quitted Geneva, worked at Dijon, and from thence repaired to Paris, where, succeeding in miniature, he was approved of by the academy and countenanced by the king. The regent admired him still more. I am almost afraid to repeat what follows, so much exaggeration seems to have been mixed with the account. Having copied a Leda, my author says from a bas-relief of Angelo, I rather suppose it was the famous Leda of Correggio destroyed by the bigotry of the regent's son, all Paris was struck with the performance. The Duc de la Force gave twelve thousand livres for it, but the duke being a sufferer by the Mississippi [probably before the picture was paid for] restored it to Arlaud, with four thousand livres for the time he had enjoyed it.[1] In 1721 Arlaud brought this *chef-d'œuvre* to London, but would not sell it; but sold a copy of it, says the same author, for six hundred pounds sterling.[2] This fact is quite incredible. The painter was at least so much admired that he received many presents of medals, which are still in the library of Geneva. But poor Leda was again condemned to be the victim of devotion. In 1738 Arlaud himself destroyed her in a fit of piety, yet still with so much parental fondness, that he cut her to pieces anatomically. This happened at Geneva. Mons. de Champeau, then resident there from France, obtained the head and one foot of the dissected; a lady got an arm. The Comte de Lautrec, then at Geneva, and not quite so scrupulous, rated Arlaud for demolishing so fine a work. The painter died

[1] [This was a drawing on white paper, 24 inches by 30, and was made in exact imitation of a marble basso-relievo, in the possession of M. Cromelin, at Paris, which was attributed to Michelangelo. The original may not have been by Michelangelo, but the drawing appears certainly to have been made from a basso-relievo, and not from any picture by Correggio, as Ebel, in his account of Switzerland (*Anleitung auf die nützlichste und genussvollste Art die Schweitz zu bereisen*, vol. iii. p. 38) mentions some of its fragments still in the library at Geneva, as copies from a basso-relievo. Michelangelo made a picture or design of some sort of this subject; for Heineken (*Dictionnaire des Artistes*, &c. vol. i. p. 400) notices a print after it by Marcantonio; and Vasari (*Vita di Michelangelo* enumerates a picture of this subject among his works. The copy for which Arlaud received 600*l.* should be still in existence, unless it has suffered a similar fate to the original. There is a portrait of Arlaud, with his Leda in his hand, in the gallery at Florence.—W.]

[2] He had been recommended by the Princess Palatine to Queen Caroline, then Princess of Wales, whose portrait procured for him the patronage of the nobility, and very ample remuneration. He may be ranked among the rich painters.—D.

May 25, 1743. These particularities are extracted from the poems of Mons. de Bar, printed at Amsterdam in three volumes, 1750. In the third volume is an ode on the Leda in question. Vertue speaks incidentally of the noise this picture made in London, but says nothing of the extravagant price of the copy. The Duchess of Montague has a head of her father when young, and another of her grandfather, the great Duke of Marlborough, both in water-colours by Arlaud.[1] The celebrated Count Hamilton wrote a little poem to him on his portrait of the Pretender's sister.[2] See his Works, vol. iv. p. 279.

## MRS. HOADLEY,

whose maiden name was Sarah Curtis, was disciple of Mrs. Beal, and a paintress of portraits by profession, when she was so happy as to become the wife of that great and good man, Dr. Hoadley, afterwards Bishop of Winchester.[3] From that time she only practised the art for her amusement; though if we may judge of her talents by the print from her portrait of Whiston, the art lost as much as she gained; but ostentation was below the simplicity of character that ennobled that excellent family. She died in 1743. In the library at Chatsworth, in a collection of poems, is one addressed by a lady to Mrs. Sarah Hoadley on her excellent painting.

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### REMARKS.

A SINGLE century had effected a decline in the Art of Painting in this country, which can be truly ascertained by comparison only,—in History, from Rubens to Thornhill; in Portrait, from Vandyck to Jervas.

The cause cannot be fairly attributed to the want of competent reward, for sums of money were paid for allegories upon ceilings and staircases, and for

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[1] Now in the collection of the Duchess of Buccleuch.—D.

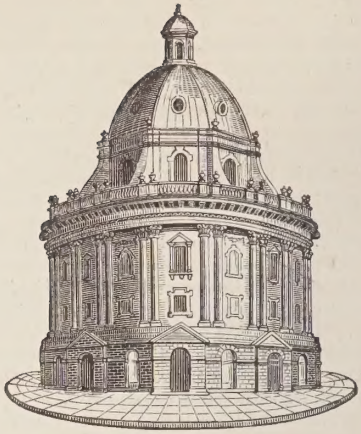
[2] These verses have been attributed by Descamps (vol. iv. p. 118) to another occasion—to the portrait of Caroline, Princess of Wales, afterwards Queen of England. They are worthy of the lively author of the *Mémoires de Grammont*, and conclude—

—"Mais si l'art avoit la puissance
De faire aller la ressemblance,
Aussi loin qu'elle peut aller;
Il faut exprimer ses graces dans la danse,
Il faudroit la faire parler."—D.

[3] The portrait of the Bishop of Winton, by Sarah Curtis, his second wife, is in the archbishop's dining-room at Lambeth.—D.

portraits, in the reigns of Queen Anne and her successor, equivalent to any that were received by the predecessors of these inferior painters. But in fact the art itself was not so well understood, or so scientifically or perfectly practised; the knowledge of its principles was possessed by very few who did practise it; and a taste prevailed among the noble and opulent individuals in society to collect the works of foreign masters, rather than to encourage those of our own nation. Their ambition to excel in the higher branches of art was chilled and checked by invidious comparison. Taste in painting was not then cultivated nor taught to men of polite literature, by the numerous essays concerning its theory, which the better informed connoisseurs have given to the present age. Some attempt indeed was made (but without success as to its intended purpose) in 1711, to give academic instruction to the profession, by a few artists, with Sir Godfrey Kneller at their head. And when the application for a national establishment was proposed to Government by Sir James Thornhill, in 1724, and refused, he commenced an academy in his own house, equally limited in number and duration. The Essays of Richardson, founded upon a just feeling and extensive knowledge, contributed much to form the judgment and correct the taste of those who studied them critically; notwithstanding, the almost exclusive employment of portrait-painting rendered higher acquirements in art of comparatively little value to themselves. The public were at that period unprepared to judge of anything, saving the likeness, which they naturally considered as the true test of the painter's talent. They were implicitly influenced by the praise which any painter could gain from the popular poets of that day. When the poets and painters became intimate friends, candour must allow that there was an abundance of reciprocal flattery. Kneller owed much of his success, and Jervas all of it, to Pope; who repaid him in turn by a sentimental likeness, from which the actual deformity of the poet could never have been known to posterity. The most severe satirists, it is obvious to remark, are not always the most honest or wise panegyrists. Pope was so ignorant of classical art, and the costume of the ancients, as to have consulted Kneller respecting the figures to be introduced in the representation of the shield of Achilles, for his translation of the *Iliad*.

Fuseli, in his second lecture, marks the decline of Painting with his enthusiastic and vigorous pencil—"Charles II. with the Cartoons in his possession, and with the magnificence of Whitehall before his eyes, suffered Verrio to contaminate the walls of his palaces; or degraded Lely to paint the Cymons and Iphigenias of his court; whilst the manner of Kneller swept completely away what might yet be left of taste under his successors. Such was the equally contemptible and deplorable state of English art, till the genius of Reynolds first rescued his own branch from the mannered depravation of foreigners, and soon extended his view to the higher departments of art," p. 98. Richardson triumphantly anticipates a contrast to his own times; and the eminence which Britain was destined to hold in Europe in the scale of modern art above most other nations. "I am no prophet (says he), nor the son of a prophet, but in considering the necessary concatenation of causes and effects, and in judging by some few visible links of the chain, I feel assured that if ever the true taste of the ancients revives in full vigour and purity, it will be in England." Of the value of Richardson's work, a just estimate may be formed by an anecdote related by Dr. Johnson in his *Life of Cowley*. "True genius is a mind of large general powers accidentally determined to some particular direction. Sir Joshua Reynolds, the great painter of the present age, had his first fondness for his art excited by the perusal of Richardson's treatise." Did not this early prepossession in favour of his beloved art, so amply informed and excited, inspire the young artist with the ambition of becoming, one day, the founder of the British School, both by his practice and his precepts?—D.



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## CHAPTER XVIII.

ARCHITECTS AND OTHER ARTISTS IN THE REIGN OF GEORGE I.

THE stages of no art have been more distinctly marked than those of architecture in Britain. It is not probable that our masters, the Romans, ever taught us more than the construction of arches. Those, imposed on clusters of disproportioned pillars, composed the whole grammar of our Saxon ancestors. Churches and castles were the only buildings, I should suppose, they erected of stone. As no taste was bestowed on the former, no beauty was sought in the latter. Masses to resist, and uncouth towers for keeping watch, were all the conveniences they demanded. As even luxury was not secure but in a church, succeeding refinements were solely laid out on religious fabrics, till by degrees was perfected the bold scenery of Gothic architecture, with all its airy embroidery and pensile vaults. Holbein, as I have shown, checked that false, yet venerable style, and first attempted to sober it to classic measures; but not having gone far enough, his imitators, without his taste, compounded a mongrel species, that had no boldness, no lightness, and no system. This lasted till Inigo Jones,

like his countryman and cotemporary, Milton, disclosed the beauties of ancient Greece, and established simplicity, harmony and proportion. That school, however, was too chaste to flourish long.[1] Sir Christopher Wren lived to see it almost expire before him; and after a mixture of French and Dutch ugliness had expelled truth, without erecting any certain style in its stead, Vanbrugh, with his ponderous and unmeaning[2] masses overwhelmed architecture in mere masonry. Will posterity believe that such piles were erected in the very period when St. Paul's was finishing?

Vanbrugh's immediate successors had no taste; yet some of them did not forget that there was such a science as regular architecture. Still, there was a Mr. Archer, the groom-porter, who built Hethrop,[3] and a temple at Wrest;[4] and one Wakefield, who gave the design of Helmsley;[5] each of whom seemed to think that Vanbrugh had delivered the art from shackles, and that they might build whatever seemed good in their own eyes. Yet, before I mention the struggles made by the art to resume its just empire, there was a disciple of Sir Christopher Wren's that ought not to be forgotten; his name was

## NICHOLAS HAWKSMOOR.

(1667—1736.)

At eighteen he became the scholar of Wren, under whom, during his life, and on his own account after his master's death, he was concerned in erecting many public edifices.

[1] The excellence and the beauties of the architecture of ancient Greece were then understood in a very limited degree. In the present age Greece has been literally brought into England by the efforts of the graphic art, in the publications of Athenian Stuart, the Dilettanti Society, and individual travellers. It may be asserted that Vanbrugh left no legitimate follower of his style or principles in architecture; but his immediate successors in court favour and employment having been liberated by his example from all the rules of art, invented and practised "all that seemed to be good in their own eyes."—D.

[2] How little does this note of criticism sound in harmony with those of Messrs. Reynolds, Knight, Price, and others of the modern theory!—D.

[3] St. Philip's church at Birmingham, Cliefden-house, and a house at Roehampton (which, as a specimen of his wretched taste, may be seen in the *Vitruvius Britannicus*), were other works of the same person; but the *chef-d'œuvre* of his absurdity was the church of St. John, with four belfries, in Westminster.

[4] Now the seat of the Countess de Grey. The gardens were laid out by Henry, Duke of Kent, and have been since modernised by Brown.—D.

"And Helmsley, once proud Buckingham's delight,
Slides to a scrivener, or a city knight."

*Pope, Imit. Horace*, Sat. 2.—D.

So early as Charles's reign, he was supervisor of the palace at Winchester, and under the same eminent architect, assisted in conducting the works at St. Paul's to their conclusion. He was deputy-surveyor at the building of Chelsea-college, and clerk of the works at Greenwich, and was continued in the same post by King William, Queen Anne, and George the First, at Kensington, Whitehall, and St. James's; and under the latter prince was first surveyor of all the new churches and of Westminster-abbey from the death of Sir Christopher, and designed several of the temples that were erected in pursuance of the statute of Queen Anne for raising fifty new churches;[1] their names are, St. Mary, Woolnoth, in Lombard-street; Christ-church, Spitalfields; St. George, Middlesex; St. Anne, Limehouse;[2] and St. George, Bloomsbury; the steeple of which is a master-stroke of absurdity, consisting of an obelisk, crowned with the statue of King George the First, and hugged by the royal supporters. A lion, a unicorn, and a king on such an eminence are very surprising:[3]

> "The things, we know, are neither rich nor rare,
> But wonder how the devil they got there."

He also rebuilt some part of All-Souls college,[4] Oxford, the two towers over the gate of which are copies of his own steeple of St. Anne, Limehouse. At Blenheim and Castle-Howard he was associated with Vanbrugh, at the latter of which he was employed in erecting the magnificent mausoleum there when he died.[5] He built several considerable houses

[1] The front of the church of St. Mary, Woolnoth, with two low towers, lately made visible from the street, is an imitation, in miniature, of that of St. Sulpice at Paris, by Servandoni.—D.

[2] St. Anne's Limehouse, was finished in 1724. Hawksmoor has here mixed with the Grecian a species of architecture beyond the powers of accurate description. He has evidently repeated his plan in the towers of All-Souls-college, Oxford. Limehouse, though so anomalous in a near view, is very picturesque in the distance, particularly as it forms a termination to the grand colonnade of Greenwich hospital.—D.

[3] The wits of the Jacobite party indulged themselves in many sarcasms upon this extraordinary elevation of the Hanoverian king. Hogarth has likewise introduced the steeple.—D.

[4] Dr. Clarke, member for Oxford, and benefactor to that University, built three sides of the square called Peckwater, at Christ-church, and the church of All-saints, in the High-street there.——Dr. G. Clarke built the library only; the three sides of the square and the church were designed by Dean Aldrich.—D.

[5] This was the earliest instance of sepulchral splendour in England, unconnected with an ecclesiastical building, in which architecture has been called in to the aid of sculpture, by erecting a spacious structure over the ashes of the dead. The idea

for various persons, particularly Easton Neston, in Northamptonshire; restored a defect in the minster of Beverley, by a machine of his own invention;[1] repaired in a judicious manner the west end of Westminster-abbey; and gave a design for the Ratcliffe library at Oxford.[2] His knowledge in every science connected with his art is much commended, and his character remains unblemished. He died March 25, 1736, aged near seventy. The above particulars are taken from an account of him given in the public papers, and supposed by Vertue to be drawn up by his son-in-law, Mr. Blackerby. Many of the encomiums I omit,[3] because

was originally suggested by the tombs and *columbaria* of the ancient Romans. This example during the last century has been followed, at an almost unlimited expense, in the following instances:—At Brocklesby, Lincolnshire, for Lord Yarborough; and at Cobham, in Kent, for the Earl of Darnley, from designs by James Wyatt. At Bow-wood, Wiltshire, there is another, upon a much smaller scale, built for Lord Shelburne.—D.

[1] Of that machine by which he screwed up the fabric, with extraordinary art, there was a print published.

[2] The model of this intended structure is now preserved at Ditchley, in Oxfordshire. According to the first idea of the application of Dr. Ratcliffe's legacy, the new library would have been an appendage only to the Bodleian. A very extraordinary communication was designed, by means of a gallery elevated upon a very lofty arcade, imitating a Roman aqueduct or bridge. The plan was fortunately abandoned.—D.

[3] Walpole, in a letter to G. Montague, Esq. in 1760, mentions that "he had passed four days most agreeably in Oxford, and saw more antique holes and corners than Tom Hearne had in sixty years." This may perhaps furnish us with one reason why, in describing the works of modern architects there, in these Anecdotes, he seems to have suspended all inquiry, and consequently has fallen into considerable mistakes. The new quadrangle of All-Souls-college was entirely designed by Hawksmoor, who lived to complete it, in 1734. The plan had been submitted to Dr. Clarke, who was himself an architect, but with an imperfect idea of the true Gothic style. These towers owe their origin to Dr. Young, who was then a fellow of the college, and had persuaded his patron, Philip, Duke of Wharton, to supply the expense. They stand in the second court, and are not connected with gateways; but he gave a plan for a new front, next the High-street, in which were two gateways, never executed.

It is certain that during the time that Hawksmoor studied under Wren, he availed himself of several of his master's plans, which he afterwards applied, when employed upon his own account. The garden court at New-college he is said to have designed, with a general idea of a part of Versailles, but more probably of the palace at Winchester; and he is known to have been the sole architect of the new quadrangle of Queen's-college, which has likewise a faint resemblance to the Luxembourg; and was probably composed by Wren, during his visit to the French capital. Everything that Hawksmoor did is so decidedly inferior to Queen's-college—whether his genius runs riot among steeples, as at Limehouse and Bloomsbury, or whether it aims at somewhat regular, as at Easton Neston—that the claim of the real architect may be safely referred to that origin. The Doric elevation of the hall and chapel is grand and harmonious, and worthy of him or Aldrich. The portal through which we enter from the High-street is not equal to the other parts. From a print by Burghers, it appears that there was a close cupola, as clumsily formed as a beehive. After that Queen Caroline, by a benefaction, had merited a statue, the

this is intended as an impartial register of, not as a panegyric on, our artists. When I have erred on either side, in commending or blaming, I offer but my own judgment, which is authority to nobody else, and ought to be canvassed or set right by abler decisions. Hawksmoor deviated a little from the lessons and practice of his master, and certainly did not improve on them; but the most distinguished architect was[1]—

present, which is light and not inelegant, was tenanted by a very disproportioned and ill-shaped figure. Hawksmoor gave a plan for a very stately front of Brazenose-college.—D.

[1] About this period Oxford could boast, among her students, of two eminent architects, who were classically conversant with the science, and who embellished the university with buildings from their own designs, which would have added fame to the most celebrated of their contemporaries in that profession. It is surprising that as Walpole has found a niche in his temple for several amateur painters, he should have recorded one of these architects in a note only, by attributing to him the genuine works of the other, whom he has, at least, incidentally mentioned.

Henry Aldrich, D.D., dean of Christ-church in 1689, died 1710. He was a man of true versatile genius, greatly excited and assisted by learning, converse, and travel. Having resided for a considerable time in Italy, and associating there with the eminent in architecture and music, his native taste was exalted and rendered excursive through the whole field of the arts. These impressions were not merely local and momentary; for his correct designs have been executed, and his compositions in sacred music are yet daily recited in our choirs. He gave plans for, and superintended the building of, three sides of the Peckwater-court, and the parish church of All-Saints, in the High-street, Oxford; and there is sufficient evidence to prove that he was principally consulted respecting the chapel of Trinity-college. The garden front of Corpus-christi presents a specimen of his architecture, which, for correctness and a graceful simplicity, is not excelled by any edifice in Oxford. Soon after his return from the Continent, he compiled for his own use and that of his students, *Elementa Architecturæ Civilis ad Vitruvij veterumque disciplinam et recentiorum, præsertim A. Palladij exempla probatiora, concinnata.* This MS. was acquired, after his death, by his friend, Dr. G. Clarke, and by him bequeathed to the library of Worcester-college. It was published in 1789, large octavo, with many plates. Sir W. Chambers, in his larger work on the same subject, might have gained many valuable hints from the perusal. He was intimately associated with Dr. Clarke, in similar pursuits, "qui vivum coluit et amavit," as he testifies in an inscription which he placed to the dean's memory, in his cathedral of Christ-church.

George Clarke, LL.D., represented the University of Oxford in Parliament for fifteen sessions, and was a lord of the Admiralty in the reign of Queen Anne. He designed the library at Christ-church, and, jointly with Hawksmoor, the new towers and quadrangle of All-Souls-college. It appears from his monument in that chapel, that he was seventy-six years old at his death, in 1736; and that he had been a fellow of that society for fifty-six of them. He is styled "literarum ubique fautor." As a practical architect he must yield the palm to Dr. Aldrich. The library at Christ-church was begun in 1716, and proceeded so slowly that it was not covered in before 1738, nor completed as now seen before 1761. The library of Worcester-college, to which he bequeathed his valuable collection of architecture, rose under his inspection.

Sir James Burrough, LL.D., was master of Caius-college, and, like Drs. Aldrich and Clarke, who had preceded him by some years, applied himself to the science with singular proficiency. He was consulted respecting the plans of all the public

*H. Hysing, pinx.*[o] *W. H. Worthington, sculp.*[t]

JAMES GIBBS.

## JAMES GIBBS,

(1683—1754,)

who, without deviating from established rules, proved what has been seen in other arts—that mere mechanic knowledge may avoid faults, without furnishing beauties; that grace does not depend on rules; and that taste is not to be learnt. Virgil and Statius used the same number of feet in their verses; and Gibbs knew the proportions of the five orders as well as Inigo; yet the Banqueting-house is a standard, and no man talks of one edifice of Gibbs.[1] In all is wanting that harmonious simplicity that speaks a genius, and that is often not remarked till it has been approved of by one. It is that grace and that truth, so much meditated, and delivered at once with such correctness and ease in the works of the ancients, which good sense admires and consecrates, because it corresponds with nature. Their small temples and statues, like their writings, charm every age by their symmetry and graces, and the just measure of what is necessary; while pyramids, and the ruins of Persepolis, only make the vulgar stare at their gigantic and clumsy grandeur. Gibbs, like Vanbrugh, had no aversion to ponderosity; but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules; his failing, want of grace.

He was born at Aberdeen in 1683, and studied his art in Italy.[2] About the year 1720, he became the architect most in vogue, and the next year gave the design of St. Martin's-church, which was finished in five years, and cost 32,000*l.* His, likewise, was St. Mary's in the Strand,

buildings at Cambridge which were erected in his time. The chapel of Clare-hall was rebuilt upon a plan said to have been entirely of his own design; and although he is apparently indebted to that above-mentioned of Trinity-college, Oxford, where he has varied, he has given proof of his taste. He has added a rustic basement; omitted the urns with flames, and substituted an octagon, lighted by a cupola, for the tower. The east end of the Senate-house was adopted by Gibbs from his original idea. These are works of merit, and entitle him to be considered as one of a triumvirate of superior architects, who were not within the pale of the profession.

Elevations of all the buildings at Oxford, above noticed, have been engraved by Michael Burghers.—D.

[1] It must be confessed that there is a certain portion of flippancy mixed up with this criticism; the portico of St. Martin's-church has, *even now*, few equals in London, and forms an honourable exception to this sweeping clause.—D.

[2] He studied during several years under P. F. Garroli, a sculptor and architect of considerable merit.—D.

one of the fifty new churches, a monument of the piety more than of the taste of the nation. The new church at Derby was another of his works; so was the new building at King's-college, Cambridge,[1] and the Senate-house there, the latter of which was not so bad as to justify erecting the middle building in a style very disonnant. The Ratcliffe library[2] is more exceptionable,[3] and seems to have sunk into the ground; or, as Sarah, Duchess of Marlborough, said of another building,[4] it looks as if it were making a curtsy.

[1] One of the first buildings completed by Gibbs, in point of time, was at King's-college, Cambridge. The diminutive Doric portico is certainly not a happy performanee, either in the idea or the execution. Such an application of the order would not occur in a pure and classic instance. We should, in candour, allow the necessity of rendering so many small apartments commodious; and the difficulty of erecting a building of sufficient size, without breaking the surface into so many perforations, in rows or stories, by which simplicity or variety are absolutely excluded. The Senate-house is 101 feet by 42, and 32 feet high, and the new building at King's-college is 236 by 46, with a height to the parapet of 50 feet.—D.

[2] At the opening of the library, 1749, Gibbs was complimented by the University with the degree of master of arts.

[3] The Ratcliffe library is of a circular form, and rises in the centre of an oblong square of 370 feet only, by 110, with a cupola 140 feet high, and 100 feet in diameter. As it does not rest upon the walls of the rotunda, but is propped by conspicuous buttresses, instead of being composed of a peristyle, as the great examples of that description of structure generally are, it appears as if sinking from its intended elevation. Buttresses of an ogee form are introduced indeed by Mansart, in his celebrated cupola of the Invalides, at Paris, but they are merely a constituent, and not a prominent part. The double Corinthian columns are accurately proportioned; and if the intermediate spaces, instead of being so often perforated, had been occupied by windows, copied from those at Whitehall, some dignity of ornament had been the result. A mean effect is produced, both in this building and in St. Martin's-church, by placing small square windows under the large ones. Gibbs made this sacrifiee to the internal accommodation of galleries. In our modern edifices, both public and private, the introduction of so many windows has placed our architects in a dilemma. The architecture of the ancients is altered and materially injured by the alteration, when adapted to cold climates, where it is necessary, when the light is admitted, to exclude the air. The windows have always a littleness, and generally appear to be misplaced; they are holes cut in the wall, and not, as in the Gothic, natural and essential parts of the whole structure.

*A Description of the Ratcliffe Library*, with plans and sections, was published in 1747, folio.

The interior effect of the library is that which is more generally preferred by the amateurs of architecture. The books, which are greatly increasing, are disposed in two circular galleries; and the area, which had formerly a denuded appearance, has been since most appropriately ornamented by two antique *candelabra*, purchased by Sir Roger Newdigate, of Piranesi, at Rome: and with marble busts and plaster casts of statues, presented by John and Philip Duncan, M.A. senior fellows of New-college, 1824.—D.

[4] Of her own house at Wimbledon, built for her by Henry, Earl of Pembroke, mentioned hereafter; but it was her own fault. She insisted on the offices not being under ground, and yet she would not mount a flight of steps. The earl ingeniously avoided such a contradiction by sinking the ground round the lower story.

In the la[t] publication of A. Wood's *History and Antiquities of the Colleges and*

Gibbs, though he knew little of Gothic architecture, was more fortunate in the quadrangle of All-Souls, which has blundered into a picturesque scenery not void of grandeur, especially if seen through the gate that leads from the schools. The assemblage of buildings in that quarter, though no single one is beautiful,[1] always struck me with singular pleasure, as it conveys such a vision of large edifices, unbroken by private houses, as the mind is apt to entertain of renowned cities that exist no longer.[2]

*Halls in Oxford*, I am justly corrected for attributing the new buildings at All-Souls to Gibbs, though in another place I had rightly ascribed them to Hawksmoor. It is very true, I confess my mistake and strange negligence, for I made those contradictory assertions within a very few pages of each other; I am told, too, that there was no blunder in the style of the building, which was intentional; the library being built in conformity to the chapel, and it being the intention of the architect of the new buildings to build them in the same style, viz. in the Gothic. It was undoubtedly judicious to make the library consonant to the chapel, and the new building to both; which the Editor says are Gothic. If the new buildings are just copies of Gothic, it is I who have blundered, not the architect; but I confess I thought the architect had imitated his models so ill, and yet had contrived to strike out so handsome a piece of scenery, that what I meant to express was, that he had *happily blundered* into something, which, though it missed the graceful and imposing dignity of Gothic architecture, has yet some resemblance to it in the effect of the whole. When Hawksmoor lived, Gothic architecture had been little studied, nor were its constituent beauties at all understood; and whatever the intention of the architect or of his directors was, I believe they blundered, if they thought that the new buildings at All-Souls are in the true Gothic style. I was in the wrong to impute that error to Gibbs; but I doubt Hawksmoor will not remain justified, if, as it is said, he intended to make the new buildings Gothic, which I presume they are far from being, correctly; as they might rather be taken for a mixture of Vanbrugh's and Batty Langley's clumsy misconception. Should the University be disposed to add decorations in the genuine style to the colleges, they possess an architect who is capable of thinking in the spirit of the founders. Mr. Wyatt, at Mr. Barrett's, at Lee, near Canterbury, has with a disciple's fidelity to the models of his masters, superadded the invention of a genius; the little library has all the air of an abbot's study, except that it discovers more taste.

JAMES WYATT has been subsequently employed in Oxford to a considerable extent. His first and best known work in the Gothic style was the restoration of the chapel of New-college, which was followed by similar imitations of that manner in the halls of Baliol and Merton. His great effort at Gothic magnificence was displayed at Fonthill-abbey, erected by him from the foundations, and a few years only after his death, precipitated by a tempest to the earth!—D.

[1] As a lover of Gothic architecture, Walpole should not have included the elevation of the tower and spire of St. Mary's church, which is here seen from its base, in this disparaging criticism, for there are few in England which equal it, in propriety and architectural beauty.

He seems to have felt, as he surveyed the Ratcliffe square, an impression congenial with that of Sir Joshua Reynolds at Blenheim. He even anticipates the identical principle, that the *bizarreries* of architecture are, in certain situations, and under peculiar circumstances of light and shade, capable of producing the most picturesque effect; for what Sir Joshua has said concerning Blenheim is little more than an expansion of the original idea. But by moonlight these happy combinations of light and shade are seen to a more striking advantage than under a meridian sun, in either instance.—D.

[2] It is the same kind of visionary enchantment that strikes in the gardens at Stowe. Though some of the buildings, particularly those of Vanbrugh and Gibbs,

In 1728 Gibbs published a large folio of his own designs, which I think will confirm the character I have given of his works. His arched windows, his rustic-laced windows, his barbarous buildings for gardens, his cumbrous chimney-pieces, and vases without grace, are striking proofs of his want of taste. He got 1,500*l.* by this publication, and sold the plates afterwards for 400*l.* more. His reputation was however established, and the following compliment, preserved by Vertue, on his monument of Prior in Westminster-abbey, shows that he did not want fond admirers :[1]

> "While Gibbs displays his elegant design,
> And Rysbrach's art does in the sculpture shine,
> With due composure and proportion just
> Adding new lustre to the finish'd bust,[2]
> Each artist here perpetuates his name,
> And shares with Prior an immortal fame."—T. W.

There are three prints of Gibbs, one from a picture of Huyssing, and another from one of Schryder, a Swiss, who was afterwards painter to the King of Sweden, and the third from Hogarth.[3] Gibbs was afflicted with the gravel and stone, and went to Spa in 1749, but did not die till August 5, 1754. He bequeathed a hundred pounds to St. Bartholomew's hospital, of which he was architect and governor, the same to the Foundling hospital, and his library

are far from beautiful, yet the rich landscapes, occasioned by the multiplicity of temples, and obelisks, and the various pictures that present themselves as we shift our situation, occasion surprise and pleasure, sometimes recalling Albano's landscapes to our mind, and oftener to our fancy the idolatrous and luxurious vales of Daphne and Tempe. It is just to add, that the improvements made by Lord Temple, have profited by the present perfect style of architecture and gardening. The temple of Concord and Victory, presiding over so noble a valley, the great arch designed by Mr. T. Pitt, and the smaller in honour of Princess Amelie, disclosing a wonderfully beautiful perspective over the Elsyian fields to the Palladian bridge, and up to the castle on the hill, are monuments of taste, and scenes, that I much question if Tempe or Daphne exhibited.——T. Pitt, the first Lord Camelford, was the sole designer of the superb mansion at Stowe, the whole front of which extends 916 feet, of which the centre part occupies 454. Finished in 1790.—D.

[1] Walpole would probably have preferred the encomiastic verses by the ill-fated Savage, had they occurred to him.

> "O Gibbs ! whose art the solemn fane can raise,
> Where God delights to dwell, and men to praise,
> When moulder'd thus, some column falls away,
> Like some great prince, majestic in decay :
> Where all thy pompous works our wonder claim,
> What but the muse alone preserves thy name."
>
> *The Wanderer.*—D.

[2] This bust was not by Rysbrach, but Coysevox.—D.

[3] Over the door of one of the galleries in the Ratcliffe library is placed a spirited bust of Gibbs by Rysbrach.—D.

and prints to the Radcliffe library at Oxford, besides charities, and legacies to his relations and friends.[1]

[1] This valuable bequest is contained in about 500 volumes, chiefly on subjects connected with the arts. About a hundred are entirely upon architecture; and they include the scarcest and best works on the science extant to that period. There are six large folio volumes of architectural drawings and engravings, handsomely bound, with others detached in portfolios. The first of them comprises Gibbs's own designs, plans and elevations of the present Ratcliffe library, with another of an oblong form, which was rejected by the trustees. In portfolios are drawings of the Ratcliffe, St. Martin's-church, New Building, King's-college, with others of mansions (not executed) at Hampsted Marshal, Berks, for Lord Craven, and at Wilton, for the Earl of Pembroke, &c. &c. All these designs and ornaments have been drawn with singular neatness and accuracy, and are illustrated by the MS. of the author. For this intelligence the Editor acknowledges himself much indebted to the present learned and liberal keeper of the Ratcliffe library.

ST. MARTIN'S CHURCH.

## COLIN CAMPBELL,

a countryman of Gibbs, had fewer faults, but not more imagination. He published three large folios under the title of *Vitruvius Britannicus*,[1] containing many of his own designs, with plans of other architects; but he did not foresee with how much more justice that title would be worn by succeeding volumes to be added to his works. One has already been given. The best of Campbell's designs are Wanstead, the Rolls, and Mereworth in Kent;[2] the latter avowedly copied from Palladio.[3] Campbell was surveyor of the works at Greenwich hospital, and died in 1734.

## JOHN JAMES,

of whom I find no mention in Vertue's notes, was, as I am informed, considerably employed in the works at Greenwich, where he settled. He built the church there [1718], and the house for Sir Gregory Page at Blackheath, the idea of which was taken from Houghton.[4] James likewise built

[1] Lord Burlington was the original projector and patron of this work, of which the first volume appeared in 1713, the second in 1717, and the third in 1725, imp. folio, when Campbell's superintendence ceased. The publication was resumed by two scientific architects, Woolfe and Gandon, with volume fourth in 1767, and a fifth in 1771. A new *Vitruvius Britannicus* appeared in 1782, by G. Richardson.—D.

[2] The house at Mereworth, built for Mildmay, Earl of Westmoreland, is an imitation of Palladio's Villa Capra, near Vincenza, but with imperfect success in its variations from the archetype. The four porticos which constitute its decoration are ill adapted to our climate; and the filling them up with apartments is, in this instance, almost a solecism in architecture.—D.

[3] The foreign architects who have visited this country have given a preference to Wanstead-house above any other of the mansions of our nobility. It was built in 1715, taken down and its materials dispersed by auction in 1822! As this opinion is confirmed by Gilpin, and as its total disappearance may render his description of it more interesting to the lovers of architecture, it is subjoined at length. "Of all great houses, perhaps, it best answers the united purposes of grandeur and convenience. The plan is simple and magnificent. The front extends 260 feet. A hall and a saloon occupy the body of the house, forming the centre of each front. From these run a double row of chambers. Nothing can exceed their convenience. They communicate in one grand suite, and yet each by the addition of a back stair becomes a separate apartment. It is difficult to say, whether we are better pleased with the grandeur and elegance without, or with the simplicity and contrivance within. Dimensions: Great hall, 51 by 36 feet. Ball-room, 75 by 27. Saloon, 30 feet square." There have been yet other critics, who have discovered in this mansion neither novelty of invention nor purity of taste; such are the discrepancies in the opinions of amateurs and professional architects. See *Walpole's Letters*, vol i. p. 423.- D.

[4] It had a very deep projecting portico without a pediment. Previously he had built Canons for the Duke of Chandos, where he had set taste and expense equally at defiance.—D.

J. Vanderbank. pinxt. Fiteman, sc.

REISEN.

Se ipse. pinxt. Fiteman. sculpt.

MERCIER.

the church of St. George, Hanover-square, the body of the church at Twickenham, and that of St. Luke, Middlesex, which has a fluted obelisk for its steeple. He translated from the French some books on gardening.[1]

## —— CARPENTIERE,

or Charpentiere, a statuary much employed by the Duke of Chandos at Canons, was for some years principal assistant to Van Ost, an artist of whom I have found no memorials,[2] and afterwards set up for himself. Towards the end of his life he kept a manufacture of leaden statues in Piccadilly, and died in 1737, aged above sixty.[3]

## CHARLES CHRISTIAN REISEN,

(1680—1725,)

the celebrated engraver of seals, was son of Christian Reisen, of Drontheim in Norway,[4] who had followed the same profession, and who with one Stykes were the first artists of

[1] He translated Perrault, *Ordonnance des cinques Espèces de Colonnes selon la Méthode des Anciens*, 1708.—D.

[2] Adrien Charpentiere painted a portrait of Roubiliac, as carving the statue of Shakspeare, now in the British Museum.—D.

[3] In imitation of the French and Dutch gardens, there were few of those in the vicinity of London, or in the provinces, the squares or oblong grass plots of which were not embellished by correspondent images, but of pastoral and domestic characters, and rarely borrowed from the heathen mythology. The lead has been long since converted to useful purposes. When the demand for them was so great, the trade of making them was very lucrative.

A story is told of a Dorsetshire gentleman, whose father had brought two antique marble statues from Italy. Upon his marriage with a city dame, who was determined upon modernising his old family seat, she ordered that these unfortunate statues should be painted, in order that they should *look like lead*. But Van Ost (or Nost) was an artist capable of much better things; and was probably induced by profit to undertake such mean subjects; or to superintend the manufactory. The equestrian statue of George I. was cast in mixed metal, and afterwards gilt by him and his scholar Charpentiere for the Duke of Chandos, at Canons. The horse was exactly modelled from that by Le Soeur, at Charing-cross, and the man is much better. When Canons was taken down, and its sumptuous ornaments dispersed, this statue was brought to its present station in Leicester-square. A few years since, it was regilt. Indeed, our bronze statues in squares appear, at the farther extremity of the avenues, to be so grim with smoke and dirt, as to present only a shapeless lump.—D.

[4] The father, on his voyage to England, had been driven by a storm to Scotland, and worked at Aberdeen for one Melvin, a goldsmith, for two years before he came to London, where he arrived on the second day of the great fire, in September 1666. Here he first began to engrave seals, having been only a goldsmith before. Afterwards he was confined in the Tower for four years, on suspicion of engraving dies for coining, but was discharged without a trial.

that kind who had distinguished themselves in England. The father died here, leaving a widow and a numerous family, the eldest of which was Charles Christian, who though scarce twenty, had made so rapid a progress under his father's instructions, that he became the support of the family, and in a few years equalled any modern that had attempted the art of intaglia. He was born in the parish of St. Clement Danes, and on account of his extraction was recommended to Prince George ; but, being little versed in the language of his family, does not appear to have been particularly encouraged by his royal highness. The force of his genius, however, attracted the notice of such a patron as genius deserved, and always found at that time, Robert, Earl of Oxford, whose munificence and recommendation soon placed Christian (by which name he is best known) on the basis of fortune and fame. In the library and museum of that noble collector he found all the helps that a very deficient education had deprived him of ;[1] there he learned to see with Grecian and Roman eyes, and to produce heads after the antique worthy of his models ; for, though greatly employed in cutting arms and crests, and such tasteless fantasies, his excellence lay in imitating the heroes and empresses of antiquity. I do not find that he ever attempted cameo. The magic of those works, in which by the help of glasses we discover all the beauties of statuary and drawing, and even the science of anatomy, has been restricted to an age that was ignorant of microscopic glasses ; a problem hitherto unresolved to satisfaction. Christian's fame spread beyond the confines of our island, and he received frequent commissions from Denmark, Germany, and

[1] To speak of this art more than incidentally, is not within the purport of these observations. Of its origin, and progress through Egypt, Greece and Italy, both ancient and modern, it may suffice to refer to Millin's *Dictionnaire des Beaux Arts*, article GLYPTIQUE, in which he has admirably compressed the more valuable information concerning the subjects connected with it, from the dissertations of various authors. England can boast of many collections of gems. The Arundel (now the Marlborough) and the Devonshire are pre-eminent ; but there are several others, smaller, but not less select. Of modern artists in this country, Millin has noticed SIMON, REISEN, BROWN and MARCHANT. By consulting De Murr, *Vies de Graveurs en Pierres Fines*, Francfort, 12mo, 1770, a most satisfactory intelligence of this exquisitely minute art may be obtained with respect to the individual artists who were most celebrated among the ancients, and whose works are authenticated by their names.—D.

France. Christian, as his fortune and taste improved, made a collection himself of medals, prints, drawings, and books; and was chosen director of the Academy under Sir Godfrey Kneller. On the trial of Bishop Atterbury, on a question relating to the impression of a seal, he was thought the best judge, and was examined accordingly. Vertue represents him as a man of a jovial and free, and even sarcastic temper, and of much humour, an instance of which was, that being illiterate, but conversing with men of various countries, he had composed a dialect so droll and diverting, that it grew into a kind of use among his acquaintance, and he threatened to publish a dictionary of it. His countenance harmonized with his humour, and Christian's mazard was a constant joke—a circumstance not worth mentioning, no more than the lines it occasioned, but as they fell from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Christian, the poet added this distich—

> "This, drawn by candle-light and hazard,
> Was meant to show Charles Christian's mazard."

This great artist lived[1] chiefly in the neighbourhood of Covent-garden, so long the residence of most of our professors in virtù. He died there of the gout, December 15, 1725, when he had not passed the forty-sixth year of his age, and was buried in the churchyard on the north side next to the steps. He appointed his friend Sir James Thornhill one of his executors, and, dying a bachelor, left the bulk of his fortune to a maiden sister who had constantly lived with him, and a portion to his brother John.

[1] He had a house too at Putney; a view of which, under the satiric title of Bearsdenhall, was published about 1720.—V. *Brit. Topogr.* vol. ii. p. 280.

# CHAPTER XIX.

PAINTERS IN THE REIGN OF KING GEORGE II.

It is with complacency I enter upon a more shining period in the history of arts, upon a new era; for though painting made but feeble efforts towards advancement, yet it was in the reign of George II. that architecture revived in antique purity; and that an art unknown to every age and climate not only started into being, but advanced with master-steps to vigorous perfection—I mean the art of gardening, or, as I should choose to call it, *the art of creating landscape.* Rysbrach and Roubiliac redeemed statuary from reproach, and engraving began to demand better painters, whose works it might imitate. The king, it is true, had little propensity to refined pleasures; but Queen Caroline was ever ready to reward merit, and wished to have their reign illustrated by monuments of genius. She enshrined Newton, Boyle, and Locke; she employed Kent, and sat to Zincke. Pope might have enjoyed her favour, and Swift had it at first, till insolent under the mask of independence, and not content without domineering over her politics, she abandoned him to his ill-humour, and to the vexation of that misguided and disappointed ambition that perverted and preyed on his excellent genius.

To have an exact view of so long a reign as that of George II. it must be remembered that many of the artists already recorded lived past the beginning of it, and were principal performers. Thus the style that had predominated both in painting and architecture in the two preceding reigns, still existed during the first years of the late king, and may be considered as the remains of the schools of Dahl and Sir Godfrey Kneller, and of Sir Christopher Wren. Richardson and Jervas, Gibbs and Campbell, were still at the head of their respective professions. Each art improved before the old professors left the stage. Vanloo introduced

a better style of draperies, which by the help of Vanaken became common to and indeed the same in the works of almost all our painters; and Leoni, by publishing and imitating Palladio, disencumbered architecture from some of the weight with which it had been overloaded. Kent, Lord Burlington, and Lord Pembroke, though the two first were no foes to heavy ornaments, restored every other grace to that imposing science, and left the art in possession of all its rights. Yet still Mr. Adam and Sir William Chambers were wanting to give it perfect delicacy. The reign was not closed, when Sir Joshua Reynolds ransomed portrait-painting from insipidity, and would have excelled the greatest masters in that branch,[1] if his colouring were as lasting as his taste and imagination are inexhaustible; but I mean not to speak of living masters, and must therefore omit some of the ornaments of that reign. Those I shall first recapitulate were not the most meritorious.

## HANS HUYSSING,

born at Stockholm, came over in 1700, and lived many years with Dahl, whose manner he imitated and retained. He drew the three eldest princesses, daughters of the king, in the robes they wore at the coronation.

## CHARLES COLLINS

painted all sorts of fowl and game. He drew a piece with a hare and birds and his own portrait in a hat. He died in 1744.

[1] "Strong objections were certainly often made to Sir Joshua's process or mode of colouring; but perhaps the best answer to all these is the following anecdote. One of the critics who passed for a great patron of the art was complaining strongly to a judicious friend of Sir Joshua's 'flying colours,' and expressing a great regret at the circumstance, as it prevented him from sitting to Sir J. for his portrait. To all this his friend calmly observed to him, that he should reflect that any painter who merely wished to make his colours stand, had only to purchase them at any colour shop; but that it should be remembered that every picture by Sir Joshua was an experiment in art, made by an ingenious man—and that the art was advanced by such experiments, even where they failed. When he was once pressed to abandon lake and carmine, and such fading colours, as it was his practice to use in colouring the flesh, he looked upon his hand and said, 'I can see no vermilion in this!'"

"It must be observed, however, that he did use vermilion in all his later works, finding by experience the ill effects of more evanescent colours in his early productions." *Northcote.*—D.

—— COOPER

imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

son of a house-painter, had great business from his felicity in taking a likeness. He sometimes painted small conversations, but died in the vigour of his age.

—— DAMINI,

an Italian painter of history, was scholar of Pelegrini. He returned to his own country in 1730, in company with Mr. Hussey, whose genius for drawing was thought equal to very great masters.[1]

JEREMIAH DAVISON,

(—— 1745,)

was born in England, of Scots parents. He chiefly studied Sir Peter Lely, and with the assistance of Vanaken excelled in painting satins. Having got acquainted with the Duke of Athol at a lodge of freemasons, he painted his grace's picture and presented it to the Society. The duke sat to him again with his duchess, and patronised and carried him into Scotland, where, as well as in London, he had great business. He died the latter end of 1745, aged about fifty.[2]

JOHN ELLIS,

born in 1701, was at fifteen placed with Sir James Thornhill, and afterwards was a short time with Schmutz; but he chiefly imitated Vanderbank, to whose house and business he succeeded; and by the favour of the Duke of Montagu, great master of the wardrobe, purchased Vanderbank's place of tapestry weaver to the crown, as by the interest of Sir Robert Walpole, for whom he bought pictures, he was

[1] Very interesting notices of GILES HUSSEY, too long for insertion, are given by Barry, Fuseli, and Edwards. *Chalmers's Biog. Dict.*—D.

[2] [A portrait of Mrs. Clive, the actress, by Davison, was sold at the Strawberry-hill sale, for 22 guineas.—W.]

appointed master-keeper of the lions in the Tower. In these easy circumstances he was not very assiduous in his profession.

## PHILIP MERCIER,

(1689—1760,)

of French extraction, but born at Berlin, studied there in the academy and under Monsieur Pesne. After visiting France and Italy he went to Hanover, where he drew Prince Frederic's picture, which he brought to England, and when his royal highness came over, Mercier was appointed his painter, became a favourite, and was taken into his service and household; and by the prince's order drew several of the royal family, particularly the three eldest princesses, which pictures were published in mezzotinto. After nine years he lost the favour of the Prince of Wales, and was dismissed from his service. At first he talked of quitting his profession, retired into the country,[1] and bought a small estate; but soon returned and took a house in Covent-garden, painting portraits and pictures of familiar life in a genteel style of his own, and with a little of Watteau, in whose manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their sports he painted for prints. From London he went to York, and met with encouragement, and for a short time to Portugal and Ireland; and died July 18, 1760, aged seventy-one.

## JOSEPH FRANCIS NOLLEKINS,

(1702—1747,)

of Antwerp, son of a painter who had long resided in England, but who had settled and died in Rouen. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham at Stowe, and by the late Earl of Tilney. He died

[1] At Upton, in Northamptonshire, is a large picture by Mercier, representing a group of bacchanals, being the portraits of so many convivial esquires. There are likewise many portraits of the family of Samwell.—D.

in St. Anne's parish, January 21, 1748, aged forty-two, and left a wife and a numerous young family.[1] Slater painted in the same kind with Nollekins, and executed ceilings and works in fresco at Stowe and at the Earl of Westmoreland's at Mereworth in Kent.

## —— ROBINSON,

a young painter from Bath, had been educated under Vanderbank, but marrying a wife with four or five thousand pounds, and taking the house in Cleveland-court in which Jervas had lived, he suddenly came into great business, though his colouring was faint and feeble. He affected to dress all his pictures in Vandyck's habits ; a fantastic fashion with which the age was pleased in other painters too, and which, could they be taken for the works of that great man, would only serve to perplex posterity. Vanaken assisted to give some credit to the delusion. Robinson died when he was not above thirty, in 1745.

## ANDRÉA SOLDI,

of Florence, arrived in 1735, being then about the age of thirty-three. He had been to visit the Holy Land, and at Aleppo having drawn the pictures of some English merchants, they gave him recommendations to their countrymen. For some time he had much business, and painted both portraits and history, but outlived his income and fell into misfortunes.[2]

## CHEVALIER RUSCA,

a Milanese, came over in 1738, and painted a few pictures here in a gaudy fluttering style, but with some merit. I think he stayed here but very few years.

[1] Of this numerous family, one at least was most fortunate; and he probably survived them all. This was Joseph Nollekens, R.A., a sculptor of distinguished talent, and whose numerous busts are admirable for resemblance and execution. Great employment, during a long life, with a love of accumulation, enabled him to bequeath, at his death, a sum exceeding 100,000*l*.—D.

[J. F. Nollekens was born at Antwerp, in 1702, and came to this country in 1733, and was buried at Paddington, in 1747. He left five children by his wife, Mary Anne Le Sacq. See Smith's *Nollekens and his Times*, London, 1828.—W.]

[2] [He was a member of the Chartered Society of Artists, and was still living in 1766. See Edwards's *Anecdotes*, &c.—W.]

## STEPHEN SLAUGHTER

(—— 1765,)

succeeded Mr. Walton as supervisor of the king's pictures, and had been for some time in Ireland, where he painted several portraits. He had a sister that excelled in imitating bronzes and bas-reliefs to the highest degree of deception. He died at Kensington, whither he had retired, May 15, 1765. He was succeeded in his office of surveyor and keeper of the pictures by Mr. George Knapton, painter in crayons.[1]

## JAMES WORSDALE

would have been little known had he been distinguished by no talents but his pencil. He was apprenticed to Sir Godfrey Kneller, but marrying his wife's niece without their consent, was dismissed by his master. On the reputation, however, of that education, by his singing, excellent mimicry, and facetious spirit, he gained many patrons and business, and was appointed master-painter to the Board of Ordnance. He published[2] several small pieces, songs, &c., besides the following dramatic performances:—

1. A Cure for a Scold, a ballad opera, taken from Shakespeare's 'Taming of a Shrew.' 2. The Assembly, a farce; in which Mr. Worsdale himself played the part of old Lady Scandal admirably well. 3. The Queen of Spain. 4. The Extravagant Justice.

He died June 13, 1767, and was buried at St. Paul's, Covent-garden, with this epitaph composed by himself—

"Eager to get, but not to keep the pelf,
A friend to all mankind, except himself."

## RANELAGH BARRETT

(—— 1768,)

was a noted copyist, who being countenanced by Sir Robert Walpole, copied several of his collection, and others of the Duke of Devonshire and Dr. Meade. He was indefatigable, and executed a vast number of works. He succeeded greatly

[1] [A three-quarter length by Slaughter, of Sir Edward, second son of Sir Robert Walpole and Catherine Shooter, was bought at the Strawberry-hill sale, by Earl Waldegrave, for 10 guineas.—W.]

[2] *Vide* Baker's *Companion to the Playhouse.*

in copying Rubens. He died in 1768, and his pictures were sold by auction in December of that year.[1]

## JOHN WOOTTON,

(—— 1765,)

a scholar of Wyck, was a very capital master in the branch of his profession to which he principally devoted himself, and by which he was peculiarly qualified to please in this country—I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire and truth. He was first distinguished by frequenting Newmarket and drawing race-horses.[2] The prints from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January, 1765, at his house in Cavendish-square, which he built, and had painted with much taste and judgment. His prices were high; for a single horse he has been paid forty guineas; and twenty, when smaller than life. His collection was sold before his death, on his quitting business; his drawings and prints, January 21, 1761, and his pictures the 12th and 13th of March following.[3]

## JOSEPH HIGHMORE,

(1692—1780,)

nephew of Sergeant Highmore; was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the academy, and living at first in the city,

[1] George Barret, the late celebrated landscape painter, was born near Dublin, and it does not appear that he was in any degree related to this Ranelagh Barret.—D.

[2] In the Houghton collection were huntings, containing portraits, upon a large scale, hounds, in large and small, and two landscapes. There likewise was a greyhound's head, of surprising effect, by Old Wyck, Wootton's master. At Kensington are, 1. A Royal Hunting Party. 2. The Siege of Tournay. 3. The Siege of Lisle.—Wootton may be justly ranked with the more meritorious painters of the age in which he lived, and his works were much sought after; among the best are those at Blenheim, Althorp, and Ditchley.—D.

[3] [A portrait of Patapan, a dog belonging to Walpole, by Wootton, was sold at the Strawberry-hill sale for 4*l.*—W.]

was much employed there for family-pieces. He afterwards removed to Lincoln's-inn-fields, and painted the portraits of the Knights of the Bath,[1] on the revival of that order, for the series of plates, which he first projected, and which were engraved by Pine. Highmore published two pamphlets; one called, A critical Examination of the Ceiling painted by Rubens in the Banqueting-house, in which Architecture is introduced, as far as relates to Perspective; together with the Discussion of a Question, which has been the subject of Debate among Painters. Written many years since, but now first published, 1754, quarto.[2] The other, The Practice of Perspective on the Principles of Dr. Brook Taylor, &c. Written many years since, but now first published, 1763, quarto; with fifty copper-plates; price one guinea in boards.[3] He had a daughter who was married to a prebendary of Canterbury,[4] and to her he retired on his quitting business, and died there in March 1780, aged eighty-eight.[5]

## THOMAS HUDSON,

(1701—1779,)

the scholar and son-in-law of Richardson, enjoyed for many years the chief business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage; though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor.[6] Still, the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacence they

[1] The portraits of Charles, the second Duke of Richmond, with his three esquires, are now at Goodwood.—D.

[2] *Gough's Topogr.* article LONDON.

[3] [This is not a pamphlet, but a volume, of 130 pages, with 48 plates. There is a portrait of Young, the poet, by Highmore, at All-Souls-college, Oxford.—W.]

[4] The Reverend John Duncombe, estimable for his general literature.—D.

[5] There is a larger account of Mr. Highmore in the *Gentleman's Magazine* for April, 1780, with a portrait of him.

[6] After having painted the head, Hudson's genius failed him, and he was obliged to employ Van Achen to put it on the shoulders, and to finish the drapery, of both which he was himself incapable. *Northcote.*—D.

beheld multiplied in Faber's mezzotintos.[1] The better taste introduced by Sir Joshua Reynolds[2] put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles, Duke of Marlborough.[3] He retired to a small villa he had built at Twickenham, on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married his second wife, Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa, and died Jan. 26, 1779, aged seventy-eight.[4]

## FRANCIS HAYMAN,

(1708—1776,)

a native of Devonshire and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall,[5] which recommended him to much practice in giving designs for prints to books, in which he sometimes succeeded well,

[1] Hudson's accuracy in obtaining individual resemblance, rose above the level of industry alone. Two of his portraits exhibit character and spirited execution. They are both of Handel. One, a whole length, at Gopsal, Leicestershire; and the other, a half-length, in the Bodleian gallery, Oxford.—D.

[2] Sir Joshua Reynolds became a pupil of Hudson in 1741, and remained with him only two years. The young painter felt that the early effort of his talent was cramped and thwarted by his master's prejudices. Hudson, without taste, or much ability in painting, was at that period placed by the public patronage at the head of his profession; and upon that ground thought himself entitled to give oracular opinions on subjects of art. When Reynolds returned from Italy, with new principles, Hudson declared that he would never distinguish himself. Their disgust was mutual, as it ever must be when mediocrity and genius are opposed to each other. Malone's *Life of Sir J. Reynolds.* Northcote's *Ditto.*—D.

[3] About the year 1756.—D.

[4] [A portrait of Col. Ed. Walpole, only son of Sir Ed. Walpole, by Hudson, was purchased at the Strawberry-hill sale for 2*l.* 10*s.*—W.]

[5] Hayman, originally a scene painter, owes his fame to his whimsical patron, Mr. Jonathan Tyers, to whose invention the public are indebted for the original gardens and entertainment at Vauxhall. He was a history painter from Shakspeare; and although with an utter defiance of costume, with a certain strength of character. His pictures from *Don Quixote* were so well received, that two copies of them were ordered to be sent to Madrid. He was only partially employed for large pictures, but derived his income from the designs he made for the booksellers, to embellish various editions of poetical and other works. Hogarth first gave the idea of such embellishment to the proprietor of Vauxhall, and painted "Four parts of the Day.'" which were afterwards copied by Hayman. There are likewise large pictures of the achievements of Lord Clive in India.—D.

though a strong mannerist,[1] and easily distinguishable by the large noses and shambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist—a character often tasted by contemporaries, but which seldom assimilates with or forgives the rising generation. He died of the gout at his house in Dean-street, Soho, in 1776, aged sixty-eight.[2]

## SAMUEL SCOTT,

(—— 1772,)

of the same era, was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vandevelde[3] in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London-bridge, of the quay at the Custom-house, &c. were equal to his marines,[4] and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole has several of his largest and most capital works. The gout harassed and terminated his life, but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. Mr. Scott died October 12, 1772, leaving an only daughter by his wife, who survived him till April 1781.[5]

[1] Churchill, in his first book of *Gotham*, objects that fault to him.

[2] [Hayman was one of the original thirty-six members, and the first librarian of the Royal Academy. See a further account of him in Edwards's *Anecdotes of Painters*, published as a continuation of this work. London, 1808.—W.]

[3] Walpole has shown a great partiality to this painter; but few of the admirers of the younger Vandevelde would admit of the near approximation between them. The value set upon their works respectively, in the present day, although those of Scott have great merit, would be soon decided in a large auction of pictures—generally a safe criterion. Both his pictures and his drawings are rare. He may be styled the father of the modern school of painting in water-colours, being the first who attempted to make his drawings approach the strength of oil-pictures, instead of leaving them as mere sketches.

William Marlow, his pupil, became a very distinguished artist, and excelled in landscape and subjects with architecture. He improved himself by studying in Italy. A view of the Castle and Bridge of St. Angelo, at Rome, which he exhibited upon his return to England, insured to him a high reputation.—D.

[4] "At Shuckborough he painted a series of naval achievements for Lord Anson, in which the genius of the painter has been regulated by the articles of war." *Gilpin.* See a farther criticism, *Western Tour*, p. 298.—D.

[5] [The following pictures by Scott were sold at the Strawberry-hill sale :—

"A pair of miniature paintings in oil, sea-pieces, a Battle and a Calm," sold for 6 guineas. "A view

## MR. TAVERNER,

a proctor in the Commons, painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The Earl of Harcourt and Mr. Fr. Fauquier have each two pictures by him, that might be mistaken for, and are worthy of, Gaspar Poussin.[1]

## GEORGE KNAPTON

(1698—1778)

was a scholar of Richardson, but painted chiefly in crayons. Like his master, he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765, Knapton was painter to the Society of Dilettanti,[2] and on the death of Slaughter, was appointed surveyor and keeper of the king's pictures, and died at the

"A view of Pope's House, at Twickenham," was reserved before the sale.
"A Sea-fight, in which Admiral Sandwich met his death," sold for 3 guineas.
"A view of Kirkstall-abbey," for 3 guineas.
"A view of a Church near Boulogne," for 2½ guineas.
"A sea-piece, the Lion man-of-war chasing the vessel in which Prince Charles Edward was proceeding to Scotland," for 6½ guineas.
"A view of Bristol Cross and Abbey, with figures in the foreground," also for 6½ guineas.
"A view of a Church and Gothic Farm, near Marble-hill, belonging to the Countess of Suffolk," for 2½ guineas; and
"A sea-piece, with a view of the Coast," for 4 guineas.—W.]

[1] [A landscape with figures, by Taverner, was sold at the Strawberry-hill sale for 5*l.* 10*s.*—W.]

"Taverner and G. Lambert are said by Walpole to have equalled Gaspar Poussin. Enough is known of the performances of both, to prove that the age which applauded them was ignorant of the subject. The first-mentioned of these artists practised a *pasticcio* manner from the Italian school; and the other was an admired scene-painter at Covent-garden theatre. Genuine Italian landscapes were seldom seen in England a century ago; but many inferior copies of them, which alone were studied by the English students. It can be therefore readily supposed that men such as Taverner, Lambert, and some others, now forgotten, might occasionally have produced original works, at least equal to those spurious examples. A power of imitating happily, considerable practice, and a ready execution, might have enabled them to produce pictures from their natural talent even superior to the Italian copies, and exhibiting a creditable proof of original genius. Their works, which may confirm this opinion, are still to be seen in the country houses of the nobility and gentry." *Anonym.*—D.

[2] Knapton, when residing in Italy, examined the then newly-discovered city of Herculaneum, of which he wrote one of the earliest and most authentic accounts, which was inserted in the *Philosophical Transactions*, 1740, No. 468. He had acquired, during his residence on the continent, a very correct judgment concerning the arts, and was known to English travellers of taste. He was rather a draughtsman and designer than a painter.—D.

age of eighty, in 1778, at Kensington, where he was buried.

## FRANCIS COTES,

(1725—1770,)

scholar of Knapton, painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the stone in July 1770, not having passed the forty-fifth year of his age.[1] His pictures of the queen holding the princess royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. Obrien, the comedian; of Mrs. Child of Osterly-park; and of Miss Wilton, now Lady Chambers; are portraits which, if they yield to Rosalba's in softness, excel hers in vivacity and invention.

## WILLIAM ORAM

was bred an architect, but taking to landscape-painting, arrived at great merit in that branch; and was made master-carpenter to the Board of Works, by the interest of Sir Edward Walpole, who has several of his pictures and drawings.

## JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

## GIACOMO AMICONI,

(1675—1752,)

a Venetian painter of history, came to England in 1729, when he was about forty years of age. He had studied under Bellucci, in the Palatine court, and had been some

[1] In the *Gent. Mag.* for 1786, is a catalogue of portraits painted by F. Cotes. Even fashion itself could not have rendered him a formidable rival to Sir J. Reynolds without an eminent degree of merit. One of his best portraits in oil, is that of Mary, Duchess of Norfolk, at Arundel-castle. His carnations are laid on with a full body of colour.—D.

[Cotes was, according to Hogarth, a better portrait painter than Reynolds; both employed Jones to paint their draperies. He was one of the original thirty-six members of the Royal Academy, and lived in the house in Cavendish-square which was afterwards occupied by Romney, and by Sir M. A. Shee. See Edwards's *Anecdotes*, and Smith's *Nollekens and his Times*.—W.]

years in the Elector of Bavaria's service. His manner was a still fainter imitation of that nerveless master, Sebastian Ricci, and as void of the glow of life as the Neapolitan Solimena; so little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veronese, even in Venice. Amiconi's women are mere chalk, as if he had only painted from ladies who paint themselves. Nor was this his worse defect; his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the curtain draws up. His Marc Antonys are as free from passion as his Scipios. Yet novelty was propitious to Amiconi, and for a few years he had great business. He was employed to paint a staircase at Lord Tankerville's, in St. James's-square [now destroyed]. It represented stories of Achilles, Telemachus, and Tiresias. When he was to be paid, he produced bills of workmen for scaffolding, &c. amounting to 90*l.* and asked no more; content, he said, with the opportunity of showing what he could do. The peer gave him 200*l.* more. Amiconi then was employed on the staircase at Powis-house, in Great Ormond-street, which he decorated with the story of Holofernes, but with the additional fault of bestowing Roman dresses on the personages. His next work was a picture of Shakspeare and the Muses, over the orchestra of the new theatre in Covent-garden. But as portraiture is the one thing necessary to a painter in this country, he was obliged to betake himself to that employment,[1] much against his inclination: yet the English never perhaps were less in the wrong in insisting that a painter of history should turn limner; the barrenness of Amiconi's imagination being more suited to the inactive tameness of a portrait than to groups and expression. The Duke of Lorrain, afterwards emperor, was then at London, and sat to him. He drew the queen and the three eldest princesses, and prints were taken from his pictures, which he generally endeavoured to emblematicise by genii and cupids. In 1736, he made a journey to Paris with the celebrated singer Farinelli, and returned with

[1] For a whole-length he was paid 60 guineas.

him in the October following. His portrait of Farinelli was engraved. He then engaged with Wagner, an engraver, in a scheme of prints from Canaletti's views of Venice, and having married an Italian singer, returned to his own country in 1739, having acquired here about 5,000*l.* At last he settled in Spain,[1] was appointed painter to the king, and died at Madrid, September 1752. Amiconi's daughters, the Signora Belluomini and the Signora Castellini, the latter a paintress in crayons, were living at Madrid in 1773. (*Twiss's Travels*, p. 167, 4to. 1775.) Brunetti, an Italian, who had arrived before Amiconi, and was a painter of architecture and ornaments, assisted the latter at Lord Tankerville's and other places, and painted scenes for the opera. He etched some plates of grotesque ornaments, but left England for want of business.

## JAMES SEYMOUR

(1702—1752,)

was thought even superior to Wootton in drawing a horse, but was too idle to apply himself to his profession,[2] and

[1] [He went to Spain in 1747. Cean Bermudez, *Diccionario Historico*, &c.—W.]

[2] Charles, the old haughty Duke of Somerset, sent for Seymour to Petworth, to paint a room with portraits of his running horses; and one day, at dinner, drank to him, with a sneer, "Cousin Seymour, your health!" The painter replied, "My Lord, I really do believe that I have the honour of being of your Grace's family." The duke, offended, rose from table, and sent his steward to pay Seymour, and dismiss him. Another painter of horses was sent for, who, finding himself unworthy to finish Seymour's work, honestly told the duke so, and humbly recommended him to recall Seymour. The haughty peer did condescend to summon his *cousin*, once more. Seymour answered the mandate, in these words:—"My Lord, I will now prove that I am of your Grace's family; for I won't come!"——

The Editor has heard the following continuation of Walpole's anecdote, which displays a singular collision of haughtiness and impudence. Upon receiving this laconic reply, the duke sent his steward to demand a former loan of 100*l.* Seymour briefly replied, that "he would write to his Grace." He did so; and directed his letter "Northumberland House, opposite the Trunkmaker's, Charing Cross." Enraged at this additional insult, the duke threw the letter into the fire without having opened it, ordering his steward at the same time to have him arrested. But Seymour, struck with an opportunity of evasion, carelessly observed, that it "was hasty in his Grace to burn his letter, because it contained a bank-note for 100*l.* and that *therefore* they were now quits."

Seymour was a coarse painter, and an unskilful colourist; but his pencil sketches of horses, under various circumstances and attitudes, have been rarely equalled. He was most assiduous in making them. Several of his pocket portfolios, in which are abundant examples, are now in the collection of J. Hawkins, Esq., Bignor Park, Sussex. A painting of the late Duke of Queensberry's race at Newmarket, in 1750, was sold at Sir J. Reynolds's auction.—D.

never attained any higher excellence. He was the only son of Mr. James Seymour, a banker and great virtuoso, who drew well himself, and had been intimate with Faithorne, Lely, Simon, and Sir Christopher Wren, and died at the age of eighty-one, in 1739; the son, in 1752, aged fifty.

## JOHN BAPTIST VANLOO,[1]

(1684—1746,)

brother of Carlo[2] Vanloo, a painter in great esteem at Paris, studied in the academy at Rome, and became painter to the King of Sardinia, in whose court he made a considerable fortune, but lost it all in the Mississippi, going to Paris in the year of that bubble. He was countenanced by the regent, and appointed one of the king's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of King Stanislaus. In 1737 he came to England with his son, when he was about the age of fifty-five. His first works here were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver-grey hairs were extremely picturesque, and contributed to give the new painter reputation. Mac Swinney was a remarkable person,[3] of much humour, and had been formerly a manager of the operas, but for several years had resided at Venice. He had been concerned in a publication of prints from Vandyck, ten whole-lengths of which were engraved by Van Gunst. He afterwards engaged in procuring a set of emblematic pictures, exhibiting the most shining actions of English heroes, statesmen, and patriots. These were painted by the best masters then in Italy, and pompous prints made from them, but with indifferent success; the stories being so ill told, that it is extremely difficult to decipher to what individual so many tombs, edifices, and allegories belong in each respective piece. Several of these paintings are in the possession of his Grace the Duke of Richmond.

[1] [Jean Baptiste was born at Aix, in Provence, in 1684; his father was of a noble family of Ecluse, in Flanders, but had settled at Aix in 1683. *D'Argenville, Abbé de Fontenai.*—W.]

[2] [Charles André.—W.]

[3] See more of him in Cibber's *Apology* for his own life.

Vanloo soon bore away the chief business of London from every other painter. His likenesses were very strong, but not favourable, and his heads coloured with force. He executed very little of the rest of his pictures, the draperies of which were supplied by Vanaken, and Vanloo's own disciples, Eccardt[1] and Root. However, Vanloo certainly introduced a better style; his pictures were thoroughly finished, natural, and no part neglected. He was laborious, and demanded five sittings from each person. But he soon left the palm to be again contended for by his rivals. He laboured under a complication of distempers, and being advised to try the air of his own country, Provence, he retired thither in October 1742, and died there in April 1746.[2]

## JOSEPH VANAKEN.

As in England almost everybody's picture is painted, so almost every painter's works were painted by Vanaken. He was born at Antwerp, and excelling in satins, velvets, lace, embroidery, &c., he was employed by several considerable painters here to draw the attitudes and dress the figures in their pictures, which makes it very difficult to distinguish the works of the several performers.[3] Hogarth drew the supposed funeral of Vanaken, attended by the painters he worked for, discovering every mark of grief and despair. He died of a fever, July 4, 1749, aged about fifty. He left a brother, who followed the same business.

There was another of the same surname, ARNOLD VANAKEN, who painted small figures, landscapes, conversations,

[1] Eccardt was a German, and a modest worthy man. He remained here after Vanloo's return to France, and succeeded to some of his business; but having married the daughter of Mr. Duhamel, watchmaker, in Henrietta-street, with whom he lodged, he retired to Chelsea, where he died in October 1779, leaving a son, who is a clerk in the Custom-house.

[2] [He left five sons, two of whom became distinguished painters—Louis Michel, painter to Philip V. King of Spain, and Charles Amadée Philippe, painter to Frederic the Great, of Prussia. A portrait of Horatio, Lord Walpole, younger brother of Sir Robert Walpole, was sold at the Strawberry-hill sale for 8 guineas. —W.]

[3] This important service was chiefly rendered to Hudson, who was nearly driven to quit his profession when Vanaken died. Northcote observes, (vol. i. p. 18,) "that the genius of Hogarth was too great, and his public employment too little, to require the assistance of a drapery painter, and therefore he might safely point his satire at those who did."—D.

and published a set of prints of fishes, or the wonders of the deep. Arnold had a brother, who painted in the same way, and scraped mezzotintos.

## —— CLERMONT,

a Frenchman, was many years in England; painted in grotesque, foliages with birds and monkeys, and executed several ceilings and ornaments of buildings in gardens: particularly a gallery for Frederic, Prince of Wales, at Kew; two temples in the Duke of Marlborough's island near Windsor, called from his grotesques, Monkey-island; the ceiling of Lord Radnor's gallery, and of my Gothic library at Twickenham; the sides of Lord Strafford's eating-room in St. James's-square, from Raphael's loggie in the Vatican; and a ceiling for Lord Northumberland at Sion. Clermont returned to his own country in 1754.

## [ANTONIO] CANALETTI,

(1697—1768,)

the well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by persuasion of his countryman Amiconi, and encouraged by the multitudes of pictures he had sold to or sent over to the English.[1] He was then in good circumstances, and it was

[1] He etched fourteen views in Rome, published in 1735. His real name was CANAL, but after he had rendered himself famous for his views of Venice, he styled himself CANALETTO or CANALETTI, for he used both designations. He was born in 1697, the son of a scene painter. At Rome he distinguished himself, and submitted a wild genius to the rules of art. When first he returned to Venice, he composed views so as to admit of the more celebrated buildings of Palladio, which were not strictly topographical. Joseph Smith, the English resident at Venice, engaged Canaletto to work for him for a term of years at low prices, but retailed the pictures, at an enormous profit, to English travellers. The artist was aware of this injustice, and determined on a journey to England. Upon his arrival in London he was employed to make views on the river Thames, including St. Paul's, &c. Two of these are at Goodwood, Sussex. He had abandoned his bright Italian blue skies, and substituted for them, what indeed he saw, a dense English atmosphere. Finding that he could not paint Italian scenes, excepting that they were before his eyes, he soon left this country to finish his commissions.

Mr. Smith's collection of gems, with many pictures by Canaletto and Zuccarelli, was sold to his late majesty for 20,000*l.* The *Dactyliotheca Smithiana*, with dissertations by Gori, was published at Venice, in two volumes 4to. with engravings, in 1767.—D.

[Canaletto died at Venice in 1768. His works are often confounded with those of his nephew, Bernardo Bellotto, known at Dresden as Count Bellotto. Bellotto,

J. Vandarbank. pinxt. H. Robinson, sculpt.

GEORGE LAMBERT.

said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's-college chapel.[1]

## —— JOLI,

I think a Venetian, was in England in this reign, and painted ruins with historic figures, in the manner of Paolo Panini. At Joli's house I saw one of those pictures, in which were assembled as many blunders and improprieties as could be well contained in that compass. The subject was Alexander adorning the tomb of Achilles: on a grave-stone was inscribed, Hic jacet M. Achille, P.P. (*i.e.* pater patriæ.) The Christian Latin, the Roman M. for Marcus, the Pater Patriæ, and the Italian termination to Achilles, all this confusion of ignorance made the picture a real curiosity.

## GEORGE LAMBERT,

(—— 1765.)

In a country so profusely beautified with the amenities of nature, it is extraordinary that we have produced so few good painters of landscape. As our poets warm their imaginations with sunny hills, or sigh after grottoes and cooling breezes, our painters draw rocks and precipices and castellated mountains, because Virgil gasped for breath at Naples, and Salvator wandered amidst Alps and Apennines. Our ever-verdant lawns, rich vales, fields of haycocks, and hop-grounds, are neglected as homely and familiar objects. The latter, which I never saw painted, are very picturesque, particularly in the season of gathering, when some tendrils are ambitiously climbing, and others dangling in natural festoons; while poles, despoiled of their garlands, are erected into easy pyramids that contrast with the taper and upright columns. In Kent such scenes are often

who is also commonly called Canaletto, was long the pupil and assistant of his uncle, and painted similar subjects in exactly a similar style. The celebrated collection of *Canalettos* at Dresden are by Bellotto: this painter died at Prague in 1780.—W.]

[1] Of which Mr. Hawkins has a repetition.—D.

[Walpole's picture was purchased at the Strawberry-hill sale, by John A. Beaumont, Esq., for 21*l.* 10*s.* 6*d.*—W.]

backed by sand-hills that enliven the green, and the gatherers dispersed among the narrow alleys enliven the picture, and give it various distances.

Lambert,[1] who was instructed by Hassel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the play-house, where he had room to display his genius; and, in concert with Scott, executed six large pictures of their settlements for the East India Company, which are placed at their house in Leadenhall-street. He died Feb. 1, 1765. He did a few landscapes in crayons.

## THOMAS WORLIDGE,

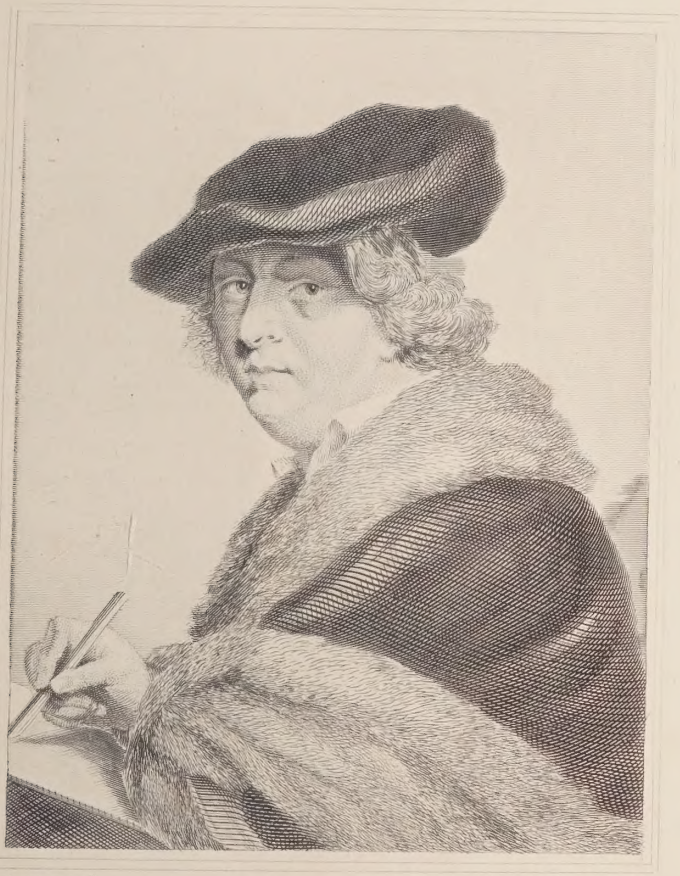
(1700—1766,)

for the greater part of his life painted portraits in miniature: he afterwards with worse success performed them in oil; but at last acquired reputation and money by etchings in the manner of Rembrandt,[2] proved to be a very easy task, by the numbers of men who have counterfeited that master so as to deceive all those who did not know his works by heart. Worlidge's imitations and his heads in black-lead have grown astonishingly into fashion. His best piece is the whole-length of Sir John Astley, copied from Rembrandt: his print of the Theatre at Oxford and the Act there, and his statue of Lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique.[3] He died September 23, 1766, at Hammersmith,

[1] There is a print by Smith of one John Lambert, Esq., painting an historic piece, from a portrait done by himself. I do not know whether he was related to George Lambert.

[2] "Among the imitators of Rembrandt, we should not forget our own countryman Worlidge, who has very ingeniously followed the manner of that master, and sometimes improved upon him. No man understood the drawing of a head better. His small prints also from antique gems are neat and masterly." *Gilpin on Prints.*—D.

[3] More was due to the known merit of this work than this cold mention of it. In 1768, after the death of Worlidge, was published, "A select Collection of Drawings from curious Antique Gems, most of them in the possession of the nobility and gentry of this kingdom, etched after the manner of Rembrandt, by T. Worlidge, Painter, 4to. 1768," containing 180 miniature etchings. Two others, upon the excellence of which the fame of Worlidge may safely rest, of Hercules with the



*Se ipse pinx.t* *W.H. Worthington. sculp.t*

THOMAS WORLIDGE.

though latterly he resided chiefly at Bath. The following compliment to his wife, on seeing her copy a landscape in needlework, was printed in the *Public Advertiser*:—

"At Worlidge's as late I saw
A female artist sketch and draw,
Now take a crayon, now a pencil,
Now thread a needle, strange utensil!
I hardly could believe my eyes,
To see hills, houses, steeples rise;
While crewel o'er the canvas drawn
Became a river or a lawn.
Thought I—It was not said thro' malice,
That Worlidge was obliged to Pallas!
For sure such art can be display'd
By none except the blue-eyed maid!
To him the prude is tender-hearted!
The paintress from her easel started—
'Oh! Sir, your servant—pray sit down:
My husband's charm'd you're come to town.'
For—would you think it?—on my life,
'Twas all the while the artist's wife."

I chose to insert these lines, not only in justice to the lady celebrated, but to take notice that the female art it records has of late placed itself with dignity by the side of painting, and actually maintains a rank among the works of genius. Miss Gray[1] was the first who distinguished herself by so bold an emulation of painting. She was taught by a Mr. Taylor, but greatly excelled him, as appears by their works at Lord Spencer's at Wimbledon. His represents an old woman selling fruit to a Flemish woman, after Snyder: hers, a very large picture of three recruiting officers and a peasant, whole-lengths—in each, the figures are as large as life. This gentlewoman has been followed by a very great mistress of the art, Caroline, Countess of Ailesbury,[2] who has not only surpassed several good pictures that she has copied, but works with such rapidity and intelligence, that it is almost more curious to see her pictures in their progress

Nemæan lion, and the large Medusa, are sometimes added. In point of execution, they exhibit great truth and beauty; but are deficient in a certain feeling of art, afterwards so conspicuous in the Arundel (now Marlborough) gems, engraved by Bartolozzi.—D.

[1] Afterwards married to Dr. Philip Lloyd, Dean of Norwich.—D.

[2] Caroline Campbell, daughter of John, Duke of Argyle, third wife of Charles, Earl of Ailesbury, remarried General Henry Seymour Conway, whose only daughter is the Honourable Mrs. Damer.

than after they are finished.[1] Besides several other works, she has done a picture of fowls, a water-dog and a heron, from Oudry, and an old woman spinning, whole-length, from Velasco, that have greater force than the originals. As some of these masterly performances have appeared in our public exhibitions, I venture to appeal to that public, whether justice or partiality dictated this encomium.[2]

[1] Walpole speaks only of the revival of this most ancient art, which has been known from the earliest history of female ingenuity. In Homer, we have

ἐν δὲ θρόνα ποικίλ' ἔπασσε.—*Il.* xxii.

"A growing work employed her secret hours;
Confusedly gay, with intermingling flowers."—*Pope.*

The most celebrated proficient in this imitation of painting in the present age, was the late Miss Linwood, whose public exhibition for many years maintained its popularity, by a continued admission of new subjects, and, at least, a surprising adaptation of the colours of the best paintings.—D.

[Embroidery would appear, from Homer, to have been earlier cultivated by the Greeks than painting; for the former he speaks of several times, and the latter is not mentioned. It is sufficient to notice the splendid Diplax of Helen, in which were embroidered the battles of the Greeks and Trojans. (*Il.* iii. 126.) A more remarkable instance of the perfection of this art among the ancients, is the magnificent shawl of Alcisthenes of Sybaris, which was afterwards sold to the Carthaginians, by the elder Dionysius of Syracuse, for the enormous sum of 120 talents, or nearly 30,000*l.* sterling. (Aristotle, *de Mirab. Auscult.* c. 99.) See the Editor's *Epochs of Painting*, ch. iv.—W.]

[2] [Two miniatures, of Boncoint, a French actor, and of Mrs. Clive, by Worlidge, were sold at the Strawberry-hill sale for 17*s.*—W.]

END OF VOL. II.

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